

THE MUSICAL TIMES

And Singing-Class Circular,

Published on the 1st of every month.

The Music pages only are stereotyped: those persons who would possess the Musical Articles, Notices, Advertisements, &c., can only ensure doing so by taking the work as it appears.

No. 322.—Vol. 14.

DECEMBER 1, 1869.

Price 2d.—Post-free, 3d.

Registered for Transmission abroad.

MUSIC IN THIS NUMBER. IN THE BEGINNING WAS THE WORD.

Composed by E. H. THORNE.

SACRED HARMONIC SOCIETY, Exeter-hall.—Conductor, Sir MICHAEL COSTA.—**HANDEL FESTIVAL CHOIR: LONDON AMATEUR CONTINGENT.**—Notice.—Members having changed their address are requested to notify the same by letter addressed to their respective Superintendents at No. 6, Exeter-hall. Having in view various imposing musical celebrations, it is intended to maintain this now well-known Choir, which comprises members of all the best Choral Societies in the metropolis, at its full complement of 2,000 voices. Practised Choralists with good voices, desirous of filling vacancies which usually arise at the commencement of a season, may address by letter, stating voice, as above, as soon as possible. The expenses of meetings, &c., being defrayed by the Sacred Harmonic Society, no subscription is sought from members of the Choir. It is requested, however, that none will apply for admission thereto, unless willing to give punctual attendance at the meetings which may be called.—6, Exeter-hall.

WANTED Several LADIES and GENTLEMEN, with good voices and knowledge of music, to form a Choir for a Church near the Bank. Psalms chanted, Anthems, &c. Morning Service only. Apply to the Choirmaster, Mr. Bicknell, 4, Primrose-street, Bishopsgate.

ETON COLLEGE CHOIR.—There is a Vacancy for a SOLO TREBLE, who has had experience of Cathedral Service, and who must have a good voice and be a good sight reader of Music. Stipend £50 a-year and a thoroughly good education. Apply to Dr. Hayne, Eton.

A GOOD SOPRANO.—A Young Lady, Student of the London Academy of Music, Pupil of Signor Schira, and possessing a first-class Voice, wishes for a re-Engagement in a Church. Address N.M., Post-Office, 179, High-street, Camden-town, N.W.

WANTED, immediately, Four CHOIR BOYS, with good TREBLE VOICES. Salary £10 each per annum. Also, Two BASS VOICES; same salary. Sunday Services and weekly practice. Apply at Holy Trinity Church, Bishop's-road, Paddington, on Thursday evenings. Trebles, 6 to 7; Bases, 7 to 8.

CHOIR BOYS WANTED for S. Luke's, Kentish Town. Surplices found. Salary £5 to £10. Address Organist, 18, Aldersgate-street.

WANTED an ALTO and Two TREBLE Voices (Boys) for a Church Choir. Apply to Rev. G. P. Read, Down's-road, Clapton, E.

ALTO VOICES.—ST. PAUL'S CATHEDRAL SUNDAY EVENING SPECIAL SERVICE CHOIR.—WANTED. Gentlemen who sing Alto, and who will give their assistance as Members of this Choir. The Services are from Christmas till Easter Day. Rehearsals each Friday Evening. Surplices will be provided to those who have not one. Apply to Mr. S. T. Robinson, 73, Leadenhall-street, E.C.

ST. MATTHEW, City-road.—There is a Vacancy for an ALTO VOICE (Communicant) in the Voluntary Choir. Apply at the Church on Saturday evenings at eight.

YORK CATHEDRAL.—Wanted immediately, for this Choir, a BASS VOICE. The duties are attendance at Divine Service twice daily, and at Choir-practice whenever required by the Organist. The salary begins at £70 a year. Applications, stating age of the candidate, and enclosing testimonials as to his character and musical efficiency, to be addressed to Dr. Monk, Minister-yard, York.

CHICHESTER CATHEDRAL.—WANTED a BASS. Salary £60 per annum. Applications to be sent immediately to the Chapter Clerk, West-arch, Chichester.

LINCOLN CATHEDRAL.—A BASS Voice WANTED (not a Baritone). Salary £70 per annum. No one who is not well acquainted with Cathedral Music need apply. Testimonials, stating age, to be sent in at once, addressed to John M. W. Young, Organist of the Cathedral.

S. JAMES'S HALL.

THE

Oratorio Concerts.

SECOND SEASON, 1869-70.

THE FIRST SUBSCRIPTION CONCERT

WILL BE GIVEN ON

WEDNESDAY, DECEMBER 8.

HANDEL'S

“DETTINGEN TE DEUM,”

AND

“ACIS AND GALATEA,”

Both with additional Accompaniments by MENDELSSOHN,
(First time of Performance in England.)

PRINCIPAL VOCALISTS.

MADAME LEMMENS-SHERRINGTON,

MISS MARION SEVERN,

MR. VERNON RIGBY, MR. MONTEM SMITH,

AND

HERR CARL STEPAN.

CONDUCTOR . . MR. JOSEPH BARNBY.

Doors open at Seven; commence at Eight o'clock.

Sofa Stalls, 10s. 6d.; Area and Balcony (Reserved and Numbered), 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s.

Tickets at Novello, Ewer and Co.'s, 1, Berners-street (W.), and 35, Poultry (E.C.); Chappell and Co.'s, 50, New Bond-street; Lamborn Cock & Co.'s, 63, New Bond-st.; Simpson's, 266, Regent-street; Keith, Prowse and Co.'s, 48, Cheapside (E.C.); Hays, 4, Royal Exchange Buildings (E.C.); and at Austin's Ticket Office, S. James's Hall.

S. JAMES'S HALL.

THE

Oratorio Concerts.

SECOND SEASON, 1869-70.

THE SECOND SUBSCRIPTION CONCERT

WILL BE GIVEN ON

TUESDAY, DECEMBER 21.

HANDEL'S “MESSIAH.”

PRINCIPAL VOCALISTS.

MADAME RUDERSDORFF,

MOLLE DRASDIL,

MR. VERNON RIGBY,

AND

MR. LEWIS THOMAS.

CONDUCTOR . . MR. JOSEPH BARNBY.

Doors open at Seven; commence at Eight o'clock.

Sofa Stalls, 10s. 6d.; Area and Balcony (Reserved and Numbered), 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s.

Tickets at Novello, Ewer and Co.'s, 1, Berners-street (W.), and 35, Poultry (E.C.); of the principal Music Sellers; and at Austin's Ticket Office, S. James's Hall.

PROFESSIONAL NOTICES.

MR. JOHN GOSS

Has REMOVED to 15, Clarewood-terrace, East Brixton, S.W.

MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios. Florence-house, Chepstow-villas, Bayswater W., and 17, Francis-road, Edgbaston, Birmingham

MISS BLANCHE REEVES (Soprano).

For Oratorios, Concerts, Soirées, &c., 45, Hunter-street, Brunswick-square, W.C.

MRS. SIDNEY SMITH (Soprano).

All communications respecting Engagements for Oratorios, Concerts, &c., to be addressed to her residence, 18, Bridge-terrace, Warwick-road, Maida-hill, W.

MISS BLANCHE BURR (Soprano).

For Oratorio, Concert Engagements or Pupils, address 53, Kentish-town-road, N.W.

MISS ELLEN GLANVILLE (Soprano).

For Oratorio and Concert Engagements, address to her new residence, 2, Percy-terrace, Ladbroke-grove-road, Notting-hill, W.

MISS LILY SIMESTER (Soprano).

For Concerts and Oratorios, Cardiff Villa, Wells-street, Hackney. Terms for Engagements or Pupils forwarded on application.

MISS SOPHIE FREEMAN (Soprano)

Is open to Engagements for Concerts and Oratorios. 5, Grove-terrace, Bradford, Yorkshire.

MISS CLELAND (Soprano).

For critiques and terms, address Newton Heath, Manchester. Extract from the *Staffordshire Advertiser*, October 30, 1869:—"Miss Cleland, in the fine air, 'The marvellous work,' proved herself quite equal to the occasion. Nothing could well be finer than her rendering of 'With verdure clad.' The air, 'On mighty pens,' was given with great effect by Miss Cleland. The lengthened duet between Adam and Eve was very ably sung by Miss Cleland and Mr. Brandon, and kept the audience in a state of excitement which found vent in an *exclamatio* so strenuous that it could not be resisted at the impassioned setting, 'With thee is every joy enhanced.'"

MISS ANDROMEDA OXLEY (Soprano).

For Engagements, and Lessons in Singing and Pianoforte, address Miss Oxley, No. 7, Adelaide-road, Haverstock-hill, N.W.

MISS GLEDHILL (Contralto).

For Concert and Oratorio Engagements, address 50A, Hungerford-road, Camden-road, N.

MISS GERTRUDE MAYFIELD (Contralto).

For Oratorios, Concerts, &c., address 82, Westbourne Park-road, W.

MISS PATTIE HARGREAVES (Contralto),

Pupil of Madame Sinton-Dolby, Begs that all letters, and Engagements for Concerts, Oratorios and Lessons may be addressed to her residence, 3, Cross Elmwood-street, Leeds.

MISS TOWNLY (Contralto)

Is open to Engagements for Concerts, Soirées, &c. Please address 6, Victoria-road, Sarbiton.

MISS EMILY DONES (Contralto)

(Pupil of Miss Susan Pyne). For Concerts, Oratorios, &c., Town or Country, address 28, Devonshire-street, Port Land-place, W.

MISS HELENA WALKER.

All communications respecting Oratorios, Concerts, &c., must be forwarded to Miss Helena Walker, 6 West Bank-road, Edgware-lane, Liverpool.

W. M. DYSON (Tenor).

For Oratorios or Concerts, address Cathedral Choir, Worcester.

MR. KERR GEDGE (Tenor)

Requests that all communications relative to Oratorios, Concerts, or Pupils be addressed 76, St. Augustine's-road, Camden-square, N.W.

MR. H. T. BYWATER (Tenor)

Is open to Engagements for Oratorios and Concerts. Address, care of Mr. H. Hayward, Queen-street, Wolverhampton.

HARVEY SAMSON (Tenor).

For Oratorios or Concerts address 5, Bu-h-terrace, Kirkmanshulme-lane, West Gorton, near Manchester.

MR. R. W. PRINGLE (Baritone).

For Oratorio or Concert Engagements, address The Shrubbery, Newport Pagnell.

MR. ORLANDO CHRISTIAN (Basso).

Eton College Choir.
For Oratorios, Concerts, &c., address Nelson House, Slough.

MR. CARLOS LOVATT (Bass).

For Oratorios and Miscellaneous Concerts, address Cathedral, Manchester.

MR. JOHN EVANS (Bass).

For Oratorios, Concerts, &c., address All Saints' Church, Margaret-street, W.

C. D. COLLET (Bass, Teacher of Singing),
Sunnybank, Hazlewood-road, Hornsey-lane, Highgate, N.

MR. ROBERT HILTON (Bass).

For Oratorios or Concerts, address the Cathedral, Salisbury.

MR. J. DEARDEN (Chromatic Trumpet).

For Solos in Handel's Oratorios, &c., 7, Blomfield-street, Finsbury, E.C.

MR. JOSEPH TAYLOR (Solo Trumpet),

Queen-street, Hill-top, West Bromwich.

MADAME MONTSERRAT

Has a few hours disengaged in which to attend Pupils or receive them at her own house. For terms, &c., address Madame Montserratt, 45, Tavistock-crescent, Westbourne-park, W.

T. E. WILLIS, Organ Builder,

29, Minorities, London, E. Wood and Metal Pipe Maker. Voicing, Tuning, and Repairing. List sent for stamp. Second-hand Organs for Sale.

MUSIC SENT ON SALE OR RETURN, ON HIGHLY ADVANTAGEOUS TERMS, by B. Williams, 11, Paternoster-row, London.

MUSIC ENGRAVED, PRINTED, AND PUBLISHED IN THE BEST STYLE, AND ON MODERATE TERMS, a statement of which forwarded on application, by B. Williams, 11, Paternoster-row, London.

W. HATTERSLEY'S Improved HARMONIUMS, for neatness of design, rapidity of touch, and quality of tone unequalled. Manufacturer, &c., 107, Meadow-street, Sheffield. Trade supplied.

MUSICAL INSTRUMENTS FOR VOLUNTEER, SCHOOL, AND FACTORY BANDS.—Saxhorns, Cornopeans, Bugles, Drums, Flutes, Concertinas, Accordions, and every other kind of musical instruments cheap. Self-instruction Books. Instruments repaired. Price lists sent free. Joseph Russell, 158 (late 80), Goswell-street, (opposite Compton-street), Clerkenwell, London, E.C.

BUTLER'S MUSICAL INSTRUMENTS.—CORNETS, SAXHORNS, DRUMS, FLUTES, CLARIONETS, FLAGEOLETS, CONCERTINAS, VIOLINS, &c., are in use in all parts of the Kingdom and Colonies, giving universal satisfaction. BUTLER'S ARTIST MODEL CORNET, the easiest and most Brilliant Tone yet produced, in case, £6 6s. Other Cornets, from 30s. HARMONIUMS, Full Compass, Five Octaves, Guaranteed, from £6 6s.—Manufactory, Haymarket, London, and at 11, Ellis's Quay, Dublin. Catalogues, with Prices and Drawings of every Instrument, sent post free.

BEYOND ALL COMPETITION.—T. R. WILLIS, Maker and Importer of Musical Instruments. Established 1833. Cornopeans, Sax Horns, Flutes, Clarionets, Drums, Violins, Harmoniums, Organs, Concertinas, &c. Strings, Bows, Piano Wire, Harmonium Reeds, and Fittings of all kinds. List sent for stamp. 29, Minorities, London, E.

BRASS, REED, STRING, AND DRUM AND PIPE BANDS.—Musical Instruments of every description, the most brilliant-toned, best modelled, most perfect intonation, and the cheapest in the world, to be had of J. Moore, 40, Buxton-road, Huddersfield. Bands supplied at wholesale prices. Old instruments bought or taken in exchange. Patterns, prices, and testimonials post-free. Music to suit any kind of band. Patronised by Her Majesty's Army, Navy, Rifle Corps; also the principal professional and amateur bands in the United Kingdom. Pianofortes, Harmoniums, and Harps. New and Second-hand, by the best makers.

ACCURATE METRONOMES, 18s. (post-free); Singing-Class Tutor, 6d. (post-free); Class Metronomes, 4 feet high, 7s. 6d. D. SCHOLEFIELD, Trinity-street, Huddersfield.

E. AND W. SNELL'S IMPROVED HARMONIUMS.—For tone, touch, articulation, and general excellence, are pronounced by the profession and public the best and cheapest manufactured. Full descriptive price lists (including their new stop, the *Triass tenore*), free on application to E. and W. Snell, 19, Church-terrace, Kentish-town-road, London N.W. Manufactory Little King-street North, Camden-town. Trade supplied.

ORGAN FACTORY, 141, Stanhope-street, Hampstead-road.—T. NOTTON has for Sale or Hire several ORGANS, from four to fifteen stops, either one or two manuals. Also, a Handsome Chamber Organ, in mahogany case; 2½ octaves of pedals.

EDWARD GREAVES obtained Honourable Mention at the Exhibition of 1861, and Medal at the Paris Exhibition, 1865.

ÆOLIAN PITCH PIPES, all notes in the Octave—Diatonic and Chromatic Sets—Sets for the Violin, Guitar, and Harp.

PATENT CHROMATIC TUNING FORKS, sounding all the tones and semitones of the Octave; a perfect guide for tuning Pianofortes, &c., and for Leaders of Chorus.

THE ÆOLIAN MUTE (a combination of the "A" Æolian Pitch-pipe and the Mute), for the Violin.

BLUE-STEEL SOSTENENTE TUNING FORKS, superior to all others in tone and finish.

THE PATENT PORTABLE METRONOME, a very complete and perfect instrument for measuring time in music. From its small dimensions, and practical usefulness, it is adapted for all classes of musicians and singers. Price, with case and suspender, Brass, 5s.; German Silver, 6s.; Pearl, 7s.; Shell, 8s.; Electro-plated, 8s.; Gilt, 10s. each.

Superior Metal for Reeds, for Harmoniums, Concertinas, Accordions, &c.

Manufactory, 76, Milton-street, Sheffield.

DEAN'S Cheap MUSICAL INSTRUMENTS, English, Roman, and Acrobelle Violin Strings. Every article in the Music Trade. Price list sent free.—J. Dean, 77, City-road, London, E.C. Established 1843.

C. HARMAN, Manufacturer of COVERED PIANO STRINGS, 168, Great Icclester-street, Birmingham.

HARMONIUMS, best quality only, full compass, 5 octaves, £4 15s.; 3 stops, £5 12s.; five stops, £6 6s.; 7 stops, £6 15s.; 8 stops, £8 17s. 6d.; 10 stops, £11 11s., &c. &c. Warranted, and packed free. Price list of all kinds of Musical Instruments post free. B. W. Edward Trott Great Eastern Musical Instrument Warehouse, 263, Whitechapel-road, London.

ASHWORTH'S NEW PATENT "LOOPED BINDER" PORTFOLIO has received the highest testimony for efficiency, &c., from the principal musical men throughout the country. SEND FOR A PROSPECTUS. *Musical Times* Folios from 1s. 6d.; Large Music Folios, from 3s.; "Looped Binders," 4d., 5d., and 6d. per gross.

"A portfolio which appears far superior to any we have hitherto seen."—*Musical Times*.

(From LINDSAY SLOPER, Esq., the eminent Composer and Pianist.) "I have the pleasure to express my entire approval of Messrs. Ashworth's patent 'Looped Binder' Portfolio, having hitherto seen no invention with the same design so conducive to the comfort of the performer."

(From Dr. STREGGALL.)

"I consider the 'Looped Binder Portfolio' invented by Messrs. Ashworth, one of the most useful things of its kind which has ever come under my notice."

Can be had through Stationers and Music Sellers, and post FREE from Ashworth Brothers, Abney-lane, Manchester; and Charles Jefferys, Music Publisher, &c., 57, Berners-street, Oxford-street, London Agent.

BRAMPTON'S SPRING MUSIC FOLIO for *Musical Times*, expressly made for this work; price 1s. 6d.; Full Music size, from 2s. For Chappell's and Bossey's Magazines, 1s. 6d. and 2s. For cheap edition of Glee, 1s. 6d. and 2s. Wholesale agents: Duff and Stewart, Oxford-street; and may be had of Messrs. Novello, Ewer and Co., and from all music-sellers in the United Kingdom.

ORGANS.—To be SOLD cheap. Three Organs, all CC to F, 54 notes, with 2½ octaves of pedals. No. 1, a fine CC Organ, with 16 stops, two complete sets of keys, swell and great organ, and 2½ octaves of open pedals. CCC to E, 16 feet; in beautiful Georgian case; quite new. No. 2, Ditto, with 6 stops, and C pedals; built expressly for students' practice. No. 3, Ditto, ditto, with 4 stops. Apply at J. Whittaker's, Organ Builder, 22, Church-street, Aiton-under-Lyme.

CHAMBER ORGAN FOR SALE—Height 11 feet 4 inches; width, 6 feet; depth 3 feet 8 inches; CC to F in all, with two octaves of pedals; containing open diapason, metal; stop diapason, wood; principal, metal; dolciana, metal; twenty-three metal front pipes arranged in band. With ut case. For particulars, price, and to view, apply to Messrs. Showler and Son, Auctioneers and Appraisers, Melton Mowbray.

ORGAN FOR SALE—New. Suitable for either Church or Chamber. A first-class instrument; CC well to G; separate pedal Organ; thirty notes; 9 stops. Apply to Mr. Nash, 1 Leigh-street, Burton-on-Resant, W.C.

ORGAN FOR SALE; quite new; compass CC to G, 7 stops, 2 octaves of pedals; Gothic case. Apply to Mr. G., 79, Lower Kennington-lane, S.E.

WANTED a Second-Hand ORGAN, suitable for a Large Hall. Address Mr. Robert Case, 1, Alexandra-terrace, Dorchester.

TWO VIOLINS FOR SALE—"Amati," and a "Joseph Guinarius." 33, Rotherfield-street, N.

ORGANETTE, nearly new. Price £9; 2½ octaves pedals; two manuals. J. W. Warman, Faringdon Berks.

TO GENTLEMEN AMATEURS.—To be SOLD, a DOUBLE BASS, first-class instrument, by an eminent maker. Apply, &c., H. Hill, 2, Chapel-street, Clapham-rise, S.W.

WARMED PIANOFORTES and HARMONIUMS—Price's Patent.—For cold hands—on Sale or Hire. This improvement, by means of a little hot water in cylinders only 2½ inches diameter, concealed under the keys, in no way affecting them injuriously, nor the tone, warms the hands gently for three hours, encourages practice, saves the teacher's time and fires in school-rooms, gives perfect suppleness to the pianist's hands, facilitates execution, and makes playing most attractive in the coldest weather. The cylinders may be placed by the most careless person under the keys of the Piano when locked, without the possibility of harm. They may be fitted to any Piano or Harmonium at trifling cost in two days. Licenses to make or alter £1. Liberal commission to the Trade. This invention, applied to Pianofortes (Gold Medal, Paris 1868 and others) Harmoniums and Organ Manuals, may be tried at the Patentee's, 10, Duke-street, Grosvenor-square.

WARMED PIANOFORTE KEY-BOARDS—(Price's Patent).—The Patentee, convinced that hirers of Pianos will not hire those with all the disadvantages of cold keys in winter, if they can hire Pianos without it, at the same cost, offers to secure the monopoly of the winter hiring to any one dealer in a town, by enabling, and licensing him alone, to give the advantage of warmth and comfort in winter, with his Pianos, at the usual rates of hire. Such a monopoly would practically secure the summer hiring also, and all the Pianoforte Business in that town; and may be had by the trifling outlay of only £1 5s. on a new Piano, and £2 on others.—10, Duke-street, Grosvenor-square.

THE DIGITORIUM (By Her Majesty's Royal Letters Patent).—This popular and useful invention is adopted by the most eminent Pianists, Organists and Professors in the principal Colleges and Conservatoires in Europe. Evenness of touch, flexibility of finger, strength of wrist, and position of the hands on the Piano are acquired in an incredibly short time by the use of the Digtorium. Invaluable for travelling, and a substitute where there is no Piano. Forwarded in case (with Exercises) complete, on receipt of 15s. 6d.; or with ivory keys 18s. 6d.—Myer Marks, Inventor and Patentee, 83, Norfolk-terrace, West-burne-rove, London, W. (Trade Terms and Drawings on application).

MUSICAL LECTURES—Lectures, on various Musical Subjects, supplied from 10s. 6d. to 21s. each. Apply to J. Ingham 19, Holloway-street, Exeter.

CHORAL PRACTICE at 166, STRAND—Mr. W. VENNING SOUTHGATE begs to inform Members of CHORAL CLASSES and others that he is now prepared to arrange for the use of his STUDIO and ORGAN, for Private (Evening) Rehearsals or Practice. Terms, on personal application, at the Studio.

ORGAN STUDIO—LESSONS and PRACTICE—at 166 Strand (or at St. Michael's, Stockwell, S.), on Fine Instruments, each with two manuals and full pedal compass. Pupils or students may arrange terms on application to W. Venning Southgate, at his Organ Studio, 166 Strand, W.C., opposite St. Mary-le-Strand. (Organist, St. Michael's, Stockwell, S.)

TO ORGANISTS—PRACTICE may be had on a fine new Church Organ. Two manuals, swell, variety of stops, 2½ octaves of German pedals. Terms very moderate. Address, E. Francis (Organist of St. Peter's, W.C.), 188, Upper-street, Islington, N.

MUSIC BUSINESS—Mr. FREDERICK LUCAS has several applications from parties desirous of Purchasing a good small Hiring and Tuning Business.—26, Maddox-street, Regent-street, W.

MR. F. LUCAS, Music Sellers' Accountant, 26, Maddox-street, W.—All matters in connexion with the Trade, whether Partnerships, Transfer of Business, or other arrangements, promptly carried out.

MUSIC BUSINESS to be SOLD, in consequence of ill-health situated in a main road of London. Terms moderate. For particulars address W.E. No. 43, Whitechapel Road.

BREAKFAST.—EPPS'S COCOA—Grateful and Comforting.—The very agreeable character of this preparation has rendered it a general favourite. The *Civil Service Gazette* remarks:—"The singular success which Mr. Epps attained by his homoeopathic preparation of cocoa has never been surpassed by any experimentalist. By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Made simply with boiling water or milk. Sold by the trade only in 4lb., 3lb., and 1lb. tin-lined packets, labelled—James Epps and Co., Homoeopathic Chemists, London.

The Anglican Hymn Book,

EDITED BY THE
REV. ROBERT CORBET SINGLETON, M.A.,
FIRST WARDEN OF ST. PETER'S COLLEGE, RADLEY,

AND
EDWIN GEORGE MONK, Mus. Doc., Oxon.,
ORGANIST AND CHOIRMASTER OF YORK MINSTER.

This work contains 333 Hymns, comprising most of the standard productions of ancient and modern date, along with many others, both original and translated, which now appear for the first time. To these Hymns 333 Tunes are adapted, which have been carefully selected from the purest sources, English and German, or newly provided by well-known Composers of the day; amongst whom will be found Professor the Rev. SIR F. A. G. OUSELEY, Bart., Professor R. P. STEWART, Dr. G. J. ELVEY, together with JOHN HULLAH, G. A. MACFARREN, WALTER MACFARREN, and HENRY SMART, Esqrs.

This work is issued in the following forms:—

1. **Words and Music**, in short score, handsomely printed in large type, foolscap 4to., cloth, price **5s.**
2. **Words and Music**, in short score, super-royal 18mo., cloth, **2s. 6d.**
3. **Words and Treble Part (Tune)**, square 16mo., cloth, price **1s. 6d.**
4. **Words only**, 16mo., cloth, price **1s.**
5. **Words only**, 32mo., cloth, flush, price **6d.** [Just ready.]

In cases where Clergymen cannot obtain the usual discount on Cash payments from a country Bookseller, Copies of any of the Editions may be procured *direct from the Publishers*, at a reduction of Twopence in every Shilling, on enclosing a Post Office Order for value not less than £1.

London: Novello, Ewer and Co., 1, Berners Street, and 35, Poultry.
Oxford and London: James Parker and Co.

THE AMERICAN RESONANT Air Chamber, Library, Drawing-room and Chapel ORGANS.

SEVENTY-FIVE GOLD OR SILVER MEDALS,

Have been awarded, within a few years, to

THE MASON & HAMLIN CABINET ORGANS.

SOLE AGENTS FOR GREAT BRITAIN AND IRELAND,

BREAVINGTON & SONS, 309, Regent Street.

Illustrated (Reduced Price) List One Stamp.

THE AMERICAN ORGANS

Are constructed entirely different to the Harmonium, being free Reeds vibrating in separate Air Chambers; the air being exhausted or drawn through the Reeds, passes into the Conductor or Air Chamber to the Wind Chest, reverberating Sound Box and Escape Valve, producing a fine silvery Diapason tone, entirely free from the monotonous and buzzing sound peculiar to the very best Harmoniums. The Reeds never break or get out of tune. There is no instrument made equal to them for the Home Circle. The delicacy of touch, quick repetition, durability and elegance of construction rendering them, at once, the desideratum for the home of the Amateur or Professional Musician.

BEETHOVEN'S GRAND MASS IN D.

In Vocal Score, with Pianoforte Accompaniment. Octavo, paper cover, 2s.; whole scarlet cloth, 3s. 6d.
London: Novello, Ewer and Co.

NEW CHRISTMAS MOTETT.

O SING TO GOD (NÖEL), For Soprano and Contralto Soli, with Chorus for Female Voices, BY CH. GOUNOD.

Vocal Score, folio, 2s. 6d.; ditto, octavo, 6d.; Vocal Parts, 4½d.;
Orchestral Parts, 8s. 9d.

London: Novello, Ewer and Co., 1, Berners-street.

IN DULCI JUBILO. An Ancient Christmas Carol, by R. L. FRANKSALL. Folio, 1s. 6d. Octavo, 3d. London: Novello, Ewer and Co.

TO CHORAL SOCIETIES.—Music suited for
the coming Season.—Sparkling, Brilliant and not difficult.
Opinions of the Press sent gratis.

A PASTORAL OPERETTA in Three Acts: THE MERRIE
MEN of SHERWOOD FOREST; or, Forest Days in the Olden
Time, with Orchestral Accompaniments. Words compiled, and
Music composed by W. H. BIRCH. Performed with great success
by the London Bijou Operatic Company, the English Glee Union,
&c., &c.

CHARACTERS REPRESENTED.

Robin Hood, Earl of Huntingdon (Tenor) The Outlaw King of the Foresters
Marian (Soprano) ... The Betrothed of Robin Hood.
Little John (Bass) ... First Lieutenant.
Will Scarlett (Baritone) ... Second Lieutenant.
Friar Tuck (Bass) ... Chaplain to the Foresters.
Much, the Miller's Son (Tenor) Chief Ranger.
Holy Palmer (Bass) ...
Sheriff of Nottingham (Bass) ...
Chorus of Forest Maidens, Foresters, Soldiers, &c.

ACT I.

Scene.—Sherwood Forest. The House of the Outlaws.—The Chase.
Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie
Men." Solo, Tenor, Bass, and Chorus, "Hark! Hark! away."
Recit., Soprano, "Ye beauteous forests." Aria, Soprano, "Sweet
pretty bird." Ballad, "Whispering Voices." Instrumental. Horns.
Recit., Soprano, "Hark, 'tis the horn." Chorus, "Hark! to the
sound." Recit., Soprano, "Sweet Echo," and Madrigal.

ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and
Maid Marian.
Instrumental, "Sunrise—May morning." Recit., Bass, "Friends
and Brother Saxons." Wedding March. Song and Duet, Soprano
and Tenor, "Through weal and woe." Ave Maria, Ave Maria,
Scene II.—May-day Festivities.—The Trysting Tree.
Bacchante Song, Bass, "With a ho! hi! ho!" Instrumental,
Morris Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett.
Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit.,
Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!"
Semi-Chorus, "Haste to the rescue."

Scene II.—A Dungeon in Nottingham Castle. The Shriving
of Will Scarlett
Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Miserere
Domine." Dead March.
Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin
Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will
Scarlett by Robin Hood and his Merrie Men.
Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou
grant me a boon?" Semi-Chorus of Foresters, "Down with the
Normans." Chorus, "Hurrah! away," &c. Round, "With a down,
down,"

Scene IV.—Sherwood Forest.—The Trysting Tree.
Finale, Galopade, "We'll trip it merrily o'er the lea."

TIME OF PERFORMANCE ONE HOUR AND TEN MINUTES.

Single Vocal Parts, 1s.; Vocal Score, in paper covers, 5s.; with
Pianoforte Accompaniment, elegantly bound, 7s. 6d.; Book of the
Words, 6d.

The Orchestral Parts are as follows:—First Violin, Second
Violin, Viola, Violoncello and Basses, (One Flute, One Piccolo, One
Oboe, One Clarinet, Two Bassoons), Two Cornets, Two Horns,
Bass Trombone, Tambourine, Triangle, and Kettle Drums.

TO CHORAL SOCIETIES.—Single Voice Parts and Orchestral Parts
can be had on hire on very moderate terms.

COPYRIGHT.—The right of translation reserved.

CAUTION.—The Book of the Words being Copyright, cannot be
printed, and can only be had of the Composer.

W. H. BIRCH, 104, LONDON STREET, READING.

METZLER AND CO.'S NEW LIST.

Now ready, price 5s. each, post free 5s. 6d., handsomely bound in
cloth, with gilt letters, illustrated.

VOLS. I, II, III, IV, AND V, OF

"EXETER HALL."

A MAGAZINE OF SACRED MUSIC.

CHRISTMAS NUMBER.

"EXETER HALL."

A MAGAZINE OF SACRED MUSIC.

No. XXI, VOL. VI.

CONTENTS.—1. The Legend of the Crossbill. Song, J. L. Hatton.
2. "Hark! the Herald Angels sing." Transcription. Brinley
Richards. 3. "Christians, awake." New Christmas Hymn. John
Hullish. 4. "O Zion, when I think on Thee." Song. Spohr.
5. Sunday Evenings at the Harmonium. No. 20. E. F. Rimbault.
Price One Shilling. Post free 14 stamps.

CAROLS ANCIENT AND MODERN. Music
and Words of nearly 50 Christmas Carols. Editions A,
10s. 6d.; B, 5s.; C, 3s.; D, 1s. 6d. Words, E, 1s. 6d.; F, 6d.;
G, 3d. The Clergy should apply early.

OLD ENGLISH CAROLS, by E. F. RIMBAULT,
for Four Voices, with Organ or Pianoforte Accompaniment.
Price 3d. each.

1. "God rest you, Merry Gentlemen." 2. The Cherry-tree Carol.
3. The Angel Gabriel. 4. "A Virgin most pure." 5. The Babe of
Bethlehem. 6. "I saw three ships." 7. "The Lord at first had
Adam made." 8. "In Excelsis Gloria." 9. "The First Noel."
10. The Boar's Head Carol. 11. Song of the Angels. 12. "Hark!
the Herald Angels sing."

Or, in limp cloth, with an introduction by E. F. RIMBAULT,
price 4s.

Also, a Superior Edition of the same, in gold and colours, on
extra fine paper, handsomely bound, gilt edges, price 10s. 6d.

J. L. HATTON'S

New Christmas Anthems.

ALL THE ENDS OF THE WORLD.
HOSANNA TO THE SON OF DAVID.
LET US GO NOW EVEN UNTO BETHLEHEM.
Price 2d. each.

Dedicated, by permission, to the Bishop of Oxford.

CAROL, CAROL, CHRISTIANS.—A Christmas
Carol, Solo and Quartett. The Words by ARTHUR CLEVELAND
COKE, M.A., the Music by W. BORROW. Price 2s.; post free
half price.

NEW NUMBER FOR CHRISTMAS.

METZLER and Co.'s MUSICAL LIBRARY.

Post free 14 stamps. No. 7 contains:—
The Popular Tunes Quadrille ... C. Godfrey.
Agnes Sorel Quadrille ... A. Leduc.
Les Rats Quadrille ... G. Redier.
La Poste Quadrille ... Schubert.
The Original Caledonian Quadrille (on Scotch
Airs) ... C. M. S. Chivers.
The Original Lancers Quadrille ... Labitzky.
Der Morgenstern (The Morning Star) Waltzes
Traume auf dem Ocean (Dreams on the Ocean)
Waltzes ... Gung'l.
Indiana Valse ... Marcellhou.
Zerlina Polka ... E. Ettling.
Violetta (Polka Mazurka) ... Carl Faust.
Hurly-Burly (New Galop) ... Cassidy.

A HANDSOME CHRISTMAS GIFT.

SUNDAY EVENINGS at the HARMONIUM.
Handsomely bound in cloth, gilt letters, price 4s.

METZLER AND CO.'S NEW CATALOGUES
are now ready, and may be had on application.

METZLER & Co., 37, GREAT MARLBOROUGH STREET, W.

MISS AGNES ZIMMERMANN'S

Soirée Musicale,

ON

TUESDAY, DECEMBER 14TH, 1869,

AT

AVENUE HOUSE, THE GLEBE, CAMBERWELL,

(By kind permission of Mrs. DE CLERMONT).

TO COMMENCE AT EIGHT O'CLOCK.

VOCALIST ... Miss A SINCLAIR.

VIOLIN, Mr. HENRY HOLMES. VIOLONCELLO, Signor PIATTI.

PIANOFORTE ... Miss ZIMMERMANN.

The Programme will include Beethoven's Trio, in C minor; Mendelssohn's Sonata for Pianoforte and Violoncello, in D; Handel's Organ Concerto, in B flat, arranged for Pianoforte by Agnes Zimmermann, &c.

Tickets, 10s. 6d each, to be obtained only from Mrs de Clermont, Camberwell; and Miss Zimmermann, 13, Dorchester-place, Blandford-square, N.W.

WANTED, VOCALISTS or PIANISTS.—A Royal Academy Professor will finish above. If competent to assist at his Soirées and Concerts. State qualifications to Signor G., 176, Queen's-road, Hyde-park.

THE Churchwardens of Emmanuel Church, Forest Gate, Ilford-road, Essex, are desirous of Engaging an **ORGANIST** for the above Church. Applications to be made, with references, &c., to Mr. W. Stock, 24, Upton-place, Ilford-road.—25th November, 1869.

ORGANIST and CHOIRMASTER.—WANTED an Organist and Choirmaster (combined) for the Parish Church of St. John the Baptist, Peterborough. Salary £40 per annum. Apply to the Churchwardens.

WANTED, for a Congregational Church in the W. District, an Efficient **ORGANIST**. Two Services on Sundays, and Thursday evening Practice Class. Chants, Anthems and Bristol Tune Book used. Organ quite new, two manuals, twenty stops. An Organist, whose services could be given gratuitously, or for a nominal salary at the commencement, is desired. Address Rev. W. G., 3, Eton-terrace, Shepherd's-bush.

ORGANIST.—An Organist is REQUIRED for the Parish Church of Altoa, Hants. Salary £40 per annum. The Organ is a first-class new Instrument, with three manuals. There is every prospect of a lucrative practice in the neighbourhood for a Professor of talent. Applications for the appointment, with references, to be made to the Vicar, the Rev. O. A. Hodgson.

PETERBOROUGH CATHEDRAL.—An Organist and Master of the Choristers REQUIRED. Salary £200 per annum. For further particulars, apply to H. P. Gates, Esq., Chapter Clerk, Diocesan Registry, Peterborough.

ORGANIST.—A Young Man, of good experience, REQUIRES a SITUATION as Organist, or Deputy. Testimonials as to ability, &c. Address T.P.C., Novello, Ewer and Co., 35, Poultry, E.C.

WANTED, for St. Matthias' Church, Bethnal-green, at Christmas, an **ORGANIST**. What is wanted is good CONGREGATIONAL Music, and to get the Congregation to sing the Choir. Only a small stipend can be offered—£10 to an Organist, or £15 to an Organist who will also help to train the Choir. Apply, either by letter to the Vicar, 28, Chilton-street, or personally, on Monday, December 6th, at twelve o'clock.

DEPUTY ORGANIST.—The Advertiser (Lady Music Teacher) desires Engagement, as above; or in a good Choir (Soprano). City preferred. Mozart, 52, Lead-nhall-st., E.C.

ST. MARTIN'S CHURCH, Leicester.—WANTED an Experienced **ORGANIST and CHOIRMASTER**. Salary to commence at £30. Apply by letter, with testimonials, to the Vicar and Churchwardens, St. Martin's Vicarage, Leicester. Applications to be sent in not later than December 7th.

ORGANIST.—Wanted, by a Gentleman, a SITUATION as Organist, in a Church, where there is an Organ with not less than three manuals, and a good Choir. Highest references as to respectability. Would be ready to come in two or three months. Address H.B., Post-office, Sudbury, Suffolk.

WANTED, soon after Christmas next, an **ORGANIST** for the Parish Church of Chagford. Salary £30. No one but a Professor of Music need apply. Address H.G.H., Chagford, Exeter.

CLIFTON COLLEGE.—The Organist has a VACANCY for an **ARTICLED PUPIL**. Age 16 to 17. Must be able to take a Plain Service. A small appointment can be given. For terms, address The Organist, Clifton College, near Bristol.

ARTICLED PUPIL.—Mr. B. AGUTTER, Professor and Organist of SS. Peter and Paul, Streatham (London), S.W., has a Vacancy for an Articled Pupil, to be prepared for the Musical Profession. If required, a Pupil's general education could be attended to. Address as above.

A YOUNG MAN desires an **ENGAGEMENT** as **ASSISTANT TUNER** and Repairer in a Music Warehouse. Has been seven years in a manufactory. Address, A.Z., Musical Times Office.

WANTED a SITUATION as PIANOFORTE TUNER. Address C.R., Mr. Langham, Holborn Bars.

WANTED a PIANOFORTE TUNER and Repairer. One that can Tune Organs preferred. Apply, with reference, to Jos. Mayson, Piano Dealer, Cockermouth. Constant employment.

PIANOFORTE AND MUSIC BUSINESS WANTED.—The Advertiser wishes to Purchase a well-established Hiring and Sheet Music Business in the Country. References exchanged. Address H.J., Novello, Ewer and Co., 1, Berners-street, London, W.

PIANOFORTE and MUSIC BUSINESS to be DISPOSED OF, in a Fashionable Watering Place on the South Coast. The Premises are in the principal street, best situation in the town, and have double-fronted plate-glass windows, looking about £400. The rent is very moderate, and can be made by letting the apartments. The Proprietor has carried on the Business for 24 years, but through declining health, is desirous of disposing of the same. This is a most desirable investment for a Professional Gentleman or for a first-class Pianoforte Tuner. It is optional on the in-coming tenant to take the Household Furniture at a valuation. Apply, by letter, to E.P., 15, Buckingham Palace-road, London, S.W.

TO PROFESSORS OF MUSIC.—To be DISPOSED OF, the PRACTICE of a Professor of Eminence and long standing in the North. For particulars, address Veritas, care of Messrs. Novello, Ewer and Co., 1, Berners-street, London, W.

A YOUNG LADY, having received a First-Class Education in England and in Paris, is desirous to give LESSONS in Music, French, &c., either in Private Families or in Schools. Terms moderate. Apply to M.N., Novello, Ewer and Co., 1, Berners-street, London.

WANTED, by a Young Lady, proficient in Music, and accustomed to the Trade, a SITUATION in a Music Shop. Highest references. Address A.B., 15, Redcliff-street, Bristol.

TO MUSIC SELLERS.—A Young Lady, having a knowledge of Music, and some experience in the Music Trade, is anxious to meet with an Engagement. Address S.J., Mc Lomax's, Book-eller, Leithfield.

WANTED, after the Christmas Recess, in a First-Class School in Yorkshire, a **YOUNG LADY**, competent to TEACH good Music. Apply H.B., Post-office, York.

A YOUNG MAN desires a SITUATION in a Music Warehouse. Understands the Music Business. Can Play and Tune moderately. Address H.S., 56, High-street, Winchester.

WANTED, by a most Respectable and Perverse Young Man, a SITUATION in a Music Shop or Fancy Repository. Good Pianist, and can Tune a little. Address F.P., Post office, Liverpool.

MR. LANSDOWNE COTTELL'S CHOIR.—Conditions of Membership and dates of the Soirées may be had from the Secretary.

MR. LANSDOWNE COTTELL'S MUSICAL ACADEMIES are now attended by 100 Students. FREE SCHOLARSHIPS for Assistant Students (resident and otherwise). Achievement during the last ten years, opinions of this and other leading papers by post. Norfolk-road House, Bayswater. C. Webber, Secretary.

THE ENGLISH GLEE UNION.—Messrs. Ashton, Pearson, Cagitt and Rudkin. For terms, &c., address Mr. J. Rudkin, 122, Cufford-road, N.

THE ORPHEUS QUARTETT can be Engaged on Moderate Terms, for Institutions, Public and Private Concerts, &c., on the shortest possible notice. Address Mr. Alfred Pearson, Secretary, 46, Regent-street, W.

QUADRILLE PARTIES and DRAWING-ROOM CONCERTS attended. Miss TINSON, Solo Vocalist and Accompanist to the Westbourne Choral Union. Miss JESSICA TINSON, Pupil of Mr. Frank Elmore, and Pianist at the School of Science and Art, Crystal Palace. Solo or Duo, on moderate terms.—71, Amherley-road, Harrow-road, W.

THE MUSICAL TIMES,

3rd Singing Class Circular.

DECEMBER 1, 1869.

INCIDENTS IN THE LIFE OF MOZART.

By W. B. M. MEASOR.

Just three years before the death of the immortal Handel, whose works had attracted the attention of the musical world for their great originality and sublime conceptions, it was destined that a man equally remarkable and not less gifted should confer honour upon the same Fatherland. John Chrysostom Wolfgang Gottlieb Mozart was born at Salzburg, in Austria, on the 17th of January, 1756, and possessing in a rare degree those natural qualifications for excellence in the science and art of music with which few are endowed, he had the advantage of being under the guidance of a father who was no mean musician himself, and soon learned to appreciate that astonishing gift which his son had inherited and which was to render his name famous to all future generations. The history of Mozart is the history of a musical prodigy. Like the "divine Raphael" in a sister art, his life was cut short at a comparatively early age, but his musical career commenced with his childhood, and during the few years of his life he achieved a reputation in almost every department of music such as no other master of the art has ever attained. He was not three years of age when his father perceived indications of that wonderful genius that was hereafter to astonish the world. What to other children was a work of time, and irksome withal, the young Mozart mastered without the slightest difficulty. It required no more than half an hour's study to enable him to perform a minuet on the piano, and the most difficult pieces were performed by him with the utmost accuracy and precision by an apparently intuitive effort. Nothing seemed to be beyond his powers, and by the time he had attained his fifth year, he could not only play any piece that was placed before him, but had commenced to form compositions of his own, which his father, before whom he performed them, committed to writing. It is a remarkable fact that, in proportion to the progressive development of his musical genius, Mozart lost all taste for those boyish amusements in which children of his age are in the habit of engaging. Music had enthralled his soul to such a degree that he was her captive, and hers alone. No pastime could afford him the slightest interest where music did not form a part. In corroboration of this, it is asserted that an attached friend of the family would occasionally assist him in removing his toys and playthings from one room to another, but on such occasions we are told that Mozart would not allow such a removal to take place unless it were accompanied by a song or a march played on the violin by one of the party.

Before he had completed his sixth year it was determined to exhibit to the world this youthful prodigy, and his father, with a parent's pride, resolved to display his son's extraordinary powers in the principal capitals of Europe. By these means he doubtless hoped to reimburse himself for the heavy sacrifices of time and income which he had incurred in the education of his children; for, besides his son, he had a daughter who accompanied them in their

travels, and whose likeness was painted, conjointly with that of her gifted brother, by Carmentelle, and engraved during their subsequent visit to Paris, in 1763. The expectations which Mozart's father had formed respecting the success of this tour were abundantly realised, for not only did his son command the admiration and applause of the musical world and the public, but he also attracted the notice of monarchs, who vied with each other in testifying by their munificence to his surpassing genius. Munich was chosen to be the scene of their debut, and whilst in this city, Mozart and his sister played several times in the presence of the Elector of Bavaria. They then proceeded to Vienna, where they soon received the commands of the Emperor, Francis the First, to repair to Schönbrunn and enliven the imperial court with their wonderful performance. During this visit many anecdotes are related of the young Mozart. The Emperor and the Empress, Maria Teresa, loaded him with caresses and presents; and his father relates, in a letter to a friend, that on one occasion the boy, in a moment of gratitude, sprang on the lap of the Empress, took her round the neck, and kissed her. He had now far outdistanced his father in musical knowledge, and began to feel his superiority as a musician to those by whom he was usually surrounded. He had a great reluctance to perform before those who were not capable of appreciating the power with which he could command the instrument. On one occasion, it is stated that, when about to play before the Emperor, observing that his audience consisted of courtiers only, he said, "Is Herr Wegenseil not here? he understands music." This worthy, who was the imperial chapel master, at length arrived, Mozart not having dared to commence in his absence. The latter then appeared to feel relieved, and cried out, "I am going to play a concerto of yours, you must turn over the leaves for me."

The Emperor, who used to call him his little magician, remarked to him that there was nothing extraordinary in being able to perform on the piano when the player saw the keys. Mozart, without a moment's hesitation, had the keys covered and played as before. "There is something which I should like you to try," said the Emperor; "your familiar spirit has as yet achieved nothing remarkable. If you can play with but one finger, I shall acknowledge that to be indeed worthy of him." Mozart was not disconcerted, appearing not to regard the request as anything extraordinary, and with the greatest ease, and to the astonishment of all present, he played several pieces in the manner prescribed. Like children of his tender years, he was not abashed in the presence of Royalty, but made himself perfectly at home in the Imperial court, and became quite a pet amongst the ladies. He was one day wandering up and down in the palace, accompanied by two archduchesses, when he slipped and fell upon the polished floor. The Archduchess Marie Antoinette, afterwards the unhappy Queen of France, lifted him up and spoke some kind words to him, "You are a dear good lady," said Mozart, "and you shall be my wife."

In 1763, Mozart, accompanied by his father and sister, set out on another and more extended journey. They travelled through a great part of Germany, and in every place where they appeared, the wonderful performances of the youthful musician, both on the organ and the pianoforte, created the greatest

enthusiasm, and were rewarded with substantial, and even splendid tokens of admiration. His fame had preceded him to Paris, where he was received with great kindness and distinction by the Bavarian ambassador. At Versailles he was presented to the Royal Family, and played on the organ in the King's Chapel in a style equal to that of the very best masters. Besides taking part in two concerts at Paris, he composed several sonatas, and universally received the homage due to his genius. In the following year he visited England, and was much patronised by George III., who was a good musician, and fully appreciated the talents of the young artist. During his residence in London, at a time when he was slowly recovering from an illness which had placed his life in danger, he composed a symphony for a full orchestra, besides six sonatas, which he dedicated to the Queen.

There is a singular account of Mozart, who was astonishing everybody by his remarkable powers at so young an age, contained in a letter from the Honourable Daines Barrington to Dr. Maty, the Secretary of the Royal Society. It is dated November 28, 1769, and appears in the "Philosophical Transactions," vol. 60. After alluding to this wonderful boy, who was then taking the musical world by storm, he gives an instance of his precocious and unprecedented powers, and endeavours to explain to the uninitiated the difficulties with which he had to contend. "I carried to him," said he, "a manuscript duet, which was composed by an English gentleman to some favourite words on Metastasio's opera of *Demofonte*. The whole score was in five parts, viz., accompaniments for a first and second violin, the two vocal parts, and a bass. Let it be imagined, therefore, that a child of eight years old was directed to read five lines at once, in four of which the letters of the alphabet were to have different powers. For example, in the first line A to have its common powers; in the second that of B; in the third that of C; in the fourth that of D. Let it be conceived also that the lines so composed of characters with different powers are not ranged so as to be read at all times one exactly under the other, but often in a desultory manner. Suppose, then, a capital speech in Shakespeare, never seen before, and yet read by a child of eight years old with all the pathetic energy of a Garrick. Let it be conceived likewise that the same child is reading with a glance of his eye three different comments on this speech tending to its illustration, and that one comment is written in Greek, the second in Hebrew, and the third in Etruscan characters. Let it be also supposed that by different signs he could point out which comment is most material upon every word, and sometimes that perhaps all three are so, at others only two of them. When all this is conceived, it will convey some idea of what this boy was capable of in singing such a duet at sight in a masterly manner from the score, throwing in at the same time all its proper accompaniment." When we read of children who have been able to carry on the most elaborate processes of mental arithmetic, and have arrived at results which could be attained by men who had given their whole lifetime to figures only, after a course of laborious calculations on paper, we may regard nothing to be impossible to that intuitive power which is the mark of true genius. The wonder seems to be, as it appears to have struck Mr. Barrington, that mechanical difficulties are overcome,

and in the case of Mozart it certainly must have appeared remarkable that a mere child should, in order to gratify his passion for music, be able to set at naught apparently physical impossibilities. He accomplished his task, we are told, to the astonishment of every one. He had never seen either the words or the music before, but yet, without a moment's hesitation, he interpreted the ideas of the composer in a manner which not even the most experienced musician could have surpassed. But a life which was begun with so much mental strain was not likely to endure. The constant tax upon his powers which Mozart was daily in the habit of inviting, though perhaps hastening his decay, enabled him to enrich the world of music with compositions which in their peculiar line have never been approached.

He remained fifteen months in England, and then sailed for Holland. After passing through Flanders, he paid a second visit to Paris, and afterwards made the tour of the south of France and of Switzerland, returning, after an absence of three years, to his native city. He here devoted himself for some time with the greatest ardour to the higher branches of musical composition and to the diligent study of the works of the best writers on counterpoint, Emanuel Bach, Händel, and Handel being his models. The ancient Italian masters he also regarded with much favour, considering them in many respects greatly superior to the modern.

In 1768, when about twelve years of age, he revisited Vienna, and there, at the command of the Emperor Joseph II., composed an *opera buffa*, which was entitled, "*La Finta Semplice*." It was at this early period of his career that he was for the first time exposed to the envy and detraction which sooner or later fall to the lot of all who become the objects of the favour and applause of the public whilst others are competing for the like reward. So powerful was the party leagued against him in Vienna that his opera was never performed, although it had elicited the praise of connoisseurs like Händel and Metastasio. But however keenly the young and sensitive artist may have felt and resented the too successful machinations of those who envied or were incapable of appreciating his genius, the memory of the disappointment to which he was subjected was soon effaced by a visit to Italy, the land of poetry and song, which at that time held the same undisputed pre-eminence in music which for so many years it asserted in the sister arts of painting and sculpture. His reception here must have been very gratifying to his feelings, especially after the cold neglect which he had endured in the country he had just left. Whilst at Milan he was commissioned to compose an opera for the approaching carnival, and at the age of fourteen wrote his *Mithradates*, which had twenty representations, and brought him much applause. In Bologna, in Florence, and in Naples he excited the liveliest enthusiasm amongst the susceptible Italians, and received many marks of distinction, as preludes to the still higher honours which awaited him in Rome. Whilst at Bologna, it was predicted by P. Martini, celebrated in the science of counterpoint, that Mozart would one day be without a rival. The Philharmonic Academy, desirous of associating with themselves the young German, were under the necessity of making him undergo the customary examination required of all candidates for membership in their body. He was shut up in a room where

a theme was furnished him for a fugue for four voices. In half an hour he had performed his part, and immediately received his diploma, an honour which had never before been granted to one of so young an age. He was much sought after in the Court of Tuscany, and wished to remain there, but he was desirous of hastening his journey to Rome, as he was anxious to be present there during the solemnities of the Holy Week. It was at this season that he entered the Eternal City, and it may easily be imagined with what eagerness he would repair to the Sistine chapel to listen to the sublime music for which the services of that holy season are so celebrated. It is well known that of some portions of that music, for instance, the *Miserere* of Allegri, no copies are allowed to be taken, under severe penalties for the infraction of the rule. But the prohibition was useless where Mozart was concerned. He had placed himself in a corner, and gave particular attention to the piece as it proceeded. On leaving the chapel he made a note of the whole, and having, on Good Friday, attended a second performance, and assured himself of the accuracy of the copy which he had made, and which he held concealed in his hat, he attended next day before the Academy, and, to the astonishment of all who heard him, he accompanied himself on the piano, whilst he sang before the assembled musicians the very music of Allegri, which it was supposed no one would be able to give unless furnished with a copy, which the rules of the Vatican had apparently rendered it impossible to obtain. This wonderful feat produced a great sensation in Rome, and people began to believe that the sportive allusion of the Emperor to Mozart's familiar spirit had some foundation in fact, and a report gained ground that the remarkable faculty with which he appeared to be gifted, resided in the talismanic effect of a ring which he wore. On hearing this, the supposed magician drew the ring from his finger, and showed the groundlessness of the current idea by exhibiting no signs of any diminution of that wonderful power of execution which had hitherto astonished his auditors. Mozart's triumph was now complete. He was loaded with honours and admitted to an audience by the Pope, Clement XIV., who desired that the extraordinary child should be presented to him. The Holy Father, far from upbraiding him for having transgressed the rule laid down relative to Allegri's music, accorded to him a most gracious reception, and in recognition of his wonderful talents, Mozart received from the hands of the Pontiff the cross and order of a knight of the Golden Spur.

We are now approaching that period of Mozart's career when the scene changes, when—the wonder of his childhood having passed away—the world seemed to grow indifferent to its former idol, and when, instead of being caressed by princes and extolled by musicians and *dilettanti*, he was doomed to encounter opposition and to struggle with poverty. Not long before his departure for Italy he had been appointed chapel master to the Archbishop of Cologne, but that prelate seems to have been incapable of appreciating the value of Mozart's talent. The latter had laboured most assiduously in his service, and had produced a number of compositions, including masses, litanies, and concertos, but was never able to awaken the apathetic ecclesiastic to a sense of his merit, or to extort from him any augmentation of the scanty pittance which was annexed

as a salary to the office which he held. He had longed for his fatherland, but arrived there only to become more and more disgusted with the treatment to which he was now ignominiously exposed. He resolved, therefore, to abandon his native place, and to try once more his fortune in the world, being on this occasion accompanied by his mother. In the German Courts which he visited, he was admired and applauded as before, for his genius could not fail to attract the attention of all true lovers of music. In Gluck, whose acquaintance he made in Vienna, he found a kindred spirit, and through his society and the study of his works, he acquired those principles of the musical art which were so successfully developed in his subsequent dramatic compositions. He was equally anxious to be introduced to the celebrated Haydn, whom he ever afterwards spoke of and regarded as his master in those studies to which they both so effectually devoted their time and attention. But, much as the commanding genius of Mozart could not fail to be recognised, it seemed powerless to obtain for its possessor more than barren praise. After in vain lingering in Munich in the hope of obtaining from the Elector, who had been one of the most ardent admirers of his early performances, some situation worthy of his talents and of his fame, he at length determined to revisit Paris, and seek in that capital for something more solid than the merely empty honours which he was able to reckon upon in his native country.

(To be continued.)

THEATRICAL ORCHESTRAS.

BY HENRY C. LUNN.

THE engagement of an orchestra in a theatre exclusively devoted to dramatic entertainments has always appeared to us one of those absurd anomalies which only exists because nobody thinks of questioning the rationality of it. In the olden times of musical melodramas and operatic comedies, there could be no question that it was an indispensable portion of a theatrical establishment. The lessee had then to engage not only a band, but a director of the music, who was forced to work to order, and consequently to produce innumerable compositions which he might himself despise. If a melodrama, for instance, were brought into the theatre and accepted, a memorandum of the music required was immediately given into the hands of the composer to the theatre, with an understanding that it should be ready for rehearsal on a certain day. As he was usually well up to the *business* of the stage, however, this was generally a work of little time. Tender strains ushered in the "acknowledged heroine;" grim discords announced the villain; "hurries" were got ready for the combats and struggles; and a comic song for the faithful countryman. As the principal female character had been, of course, inveigled from her native village, the overture would usually contain a reminiscence of her happy home, which reminiscence would probably be repeated at intervals throughout the piece, and form a distinguishing feature in the final *tableau*, when the father, mother, and three or four villagers, who had walked five hundred miles over the mountains in search of her, bent over the heroine and pointed up to the flies.

All this was, of course, to the composer a mere mechanical matter, which might, like every other

mechanical matter, be acquired by sufficient practice; but the possession of an orchestra in those times very often urged managers of theatres to commit all sorts of musical absurdities, simply because they felt (and very naturally too) that if the band and the composer had not something of importance to do in the majority of pieces produced, they were really paying them their salaries for nothing. Thus, songs were often introduced into dramas, having not the slightest relation to the situations in which they occurred: and as they were usually sung either by comedians who were not vocalists, or vocalists who were not comedians, it rarely happened that the audience considered them in any other light than as most impertinent interruptions to the dialogue.

"Theatrical music" is now, however, rapidly passing away; and we need scarcely say that, as regards the healthy progress of art and artists, the sooner it is extinct the better; for it is in our recollection that many clever composers have, as hack "directors of the music" at theatres, frittered away a talent which, in a more genial atmosphere, might have been cultivated to a good result.

But how does it happen that, with the dying out of this class of music, the orchestra itself does not die out with it? When the curtain falls, after a burst of intense passion in a drama, or an excellently contrived situation in a witty comedy, does it add to the effect for the band to commence a popular waltz, or the *menuetto* and *trio* from a classical symphony? Does it not involve, too, a most absurd incongruity of ideas to hear (as we did a short time ago) Weber's wonderfully romantic and descriptive overture to *Der Freyschütz* as a prelude to the "screaming" farce of "*The Goose with the Golden Eggs*." The truth is that in such a situation an orchestra is degrading alike to art and artists; for if the performers of which it is composed are bad, nobody wishes to hear them; and if they are good, their talents are utterly wasted.

It may, however, be asked (in the interest of orchestral performers), if we were to get rid of an organized band in all our theatres, what would become of the many talented instrumentalists who would thus be thrown out of employ? To this we answer most decidedly that it would be the very best thing that could occur for them. The concert-room and the opera-house are their only legitimate homes; and as soon as it is felt that there are competent instrumentalists ready for an engagement, and that theatres have discarded the idea of music, concert-rooms will be opened in the metropolis, and not only will orchestral performers receive constant employment, but they will speedily, by continually practising together, become fully capable of executing the works of the great masters. It is the very fact of the theatres employing orchestras which prevents this idea from being fully carried out; for, as every young performer, as soon as he is competent, applies for a theatrical engagement, it is impossible to train orchestral players to become reliable and ready members of an efficient band for the concert-room. It would, indeed, be a painful reflection were we to consider that the present "music-halls" should in the slightest degree supply the want we have mentioned. It is certainly true that good music has been occasionally performed at these establishments; but, disguise it as we will, there is little doubt that the real attraction has nothing whatever to do with the art, except in its most degraded aspect. "Comic"

songs, with neither wit, humour, nor even common sense, to recommend them, are in these "halls" nightly thrust before the audience (if audience it can be rightly called) until some catch-word or line is caught up and repeated in the streets, or even (we are sorry to say) in the drawing-rooms, of our great metropolis, sufficiently often to warrant a publisher in advertising it as the song "everybody is asking for," and in sticking it in his window with an idiotic coloured illustration, which must offend every intelligent person who passes.

Were the idea of establishing concert-rooms, where the highest class of orchestral works could be nightly heard, at a price within the reach of all lovers of music, eventually to be carried out, the absurd discrepancy between the terms given to the most thoroughly competent orchestral players, who have throughout the evening the most onerous duties to perform, and the puffed vocalists, who merely sing two or three songs, which they have perhaps known for years by heart, must be forced upon all who are really interested in the result. It is with us, and always has been, a matter of deep regret to see artists of high reputation in the orchestras of theatrical establishments; but when we reflect that some of the very best of these performers, even when they are called upon to play important solo parts in the concert-room, often receive scarcely one quarter of the terms freely given to a second-rate singer at the same concert, it is scarcely to be wondered at that a permanent engagement, even at a small salary, should be retained by them as a reliable source of income. This is, of course, not as it should be; and most assuredly not as it would be, were talent in all departments of the art appreciated according to its intrinsic, and not its current, value. It is no argument to say that people *will* have a thing. People *will* have false jewellery, but real jewellery is always estimated at its worth; and there are those who would rather wear one exquisite gem than cover themselves with imitations to dazzle the eyes of the ignorant. May this not be so with music? Will not true art and true artists one day reign supreme; and when that day arrives, and the best works only are placed before the public, will not those who are most competent to perform them be tempted from a drudging life of small certainty into a bright and hopeful career in the true world of art?

HERR GOLDSCHMIDT'S "RUTH."

THIS "Sacred Pastoral," which was written for and produced at the last Hereford Festival, was performed for the first time in London at Exeter Hall on the 17th ult. The impression made upon us by the work on a first hearing has been strengthened by a second performance; and although there can be no question that the superabundance of accompanied recitative throughout the composition has a somewhat wearying effect, the excellent and musician-like manner in which the subject is handled, and more especially the refined treatment of the character of Ruth, cannot but be felt and acknowledged by all unprejudiced hearers. The dramatic colouring which Herr Goldschmidt has given to the different scenes into which his work is divided is a point which cannot be too highly praised; and it is especially noticeable that where the action of the Oratorio ceases to take place amongst pastoral surroundings, the character of the music is carefully and thoughtfully in keeping with the altered nature of the narrative. Into the choruses the composer has thrown all his strength; the stirring fugue in "The eyes of the Lord" giving unmistakable proof that he is fully

capable of handling his materials with a master-hand. The opening chorus "Sing unto the Lord," is also an excellent instance of good solid harmony; and it may be mentioned that in spite of good vocal effects, the voices are, as a rule, treated with praiseworthy tenderness. Amongst the more placid choral pieces, we may select the choral quartett "Blessed are the pure," and the chorus, "Thou shalt eat the labours of thine hands," both of which are melodious and delicately harmonised. The solos scarcely stand out from the work with sufficient prominence to be used as detached pieces; but they are generally in character with the situations in which they occur. Ruth's solo "Whither thou goest," is an excellent example of impassioned declamation; but few of the airs give much scope for the vocalists to create any individual success. We need scarcely say that Madame Goldschmidt, who sang the part of Ruth, threw an intensity of expression into the music which produced a marked effect upon the audience. Madame Patey, in Naomi, was, as usual, thoroughly efficient; and Mr. Santley, in Boaz, gave the utmost meaning to every phrase. Mr. Montem Smith may also be congratulated upon the manner in which he sang the recitatives allotted to him. The chorus and hand were excellent; and Herr Goldschmidt, who conducted his work, received an ovation both on entering and leaving the orchestra.

ROYAL ITALIAN OPERA.

The proprietors of this establishment have paid a compliment to those music lovers who patronise operas out of "the season" by producing some of the very best works during the short Autumn Session, which commenced on the 8th ult. *Don Giovanni*, *Fidelio*, *Les Huguenots*, *Le Nozze di Figaro*, *Robert le Diable*, &c., have been the chief attraction, in spite of the occasional light operas which have been sparingly given, as if to feel the musical pulse of the public with reference to future "popular nights." All these works have been excellently cast; but as there has been little novelty, we have only to chronicle, with extreme pleasure, the undoubted success of the undertaking. Mesdames Tietjen, Ilma di Murska, and Sinico, Signori Mongini, Gardoni, and Mr. Santley have been singing their very best; and Signor Antonucci has proved himself a good and reliable bass in some parts fully sufficient to test his powers. Madlle. Ilma di Murska in assuming the character of Ophelia, in M. Ambrose Thomas's *Hamlet*, has by no means miscalculated her strength. Throughout the opera she sang with exquisite refinement and delicacy; and in the "mad scene" created a genuine effect, notwithstanding that the triumph of her predecessor in the part, Madlle. Nilsson, was fresh in the mind of the audience.

CRYSTAL PALACE.

It would be impossible to deny that Mendelssohn's Othello in E flat—played by all the stringed instruments of the orchestra, with the addition of double-bass parts, supplied by Mr. Manns—was a real success; but we cannot believe that the Saturday Concerts at this establishment will gain credit by such a performance. The principle once admitted of tampering with great works, can lead to nothing but "sensational" effect, at the expense of what should be held as the sacred feelings of established composers; and indeed we see no reason why following out this idea, quartetts should not be multiplied to suit the size of the room, or even solos strengthened by a duly organized choral body. Mr. Manns, in his letter to Richter, printed in the book of words, argues well in defence of his principle; but we cannot agree with him that Mendelssohn, were he living would "freely forgive" him, even for the sake of having his work heard at the Crystal Palace Concerts. The programmes of the performances during the month have been on the whole exceedingly good; but the vocal music is still the weak point.

The first of Mr. Lansdowne Cottell's series of Winter Soirées was held at his residence, Norfolk Road House, Bayswater, on the 11th ult. The performers were chiefly Mr. Cottell's pupils, who, on the whole, exhibited a satisfactory degree of proficiency both as vocalists and pianists. On the 4th ult., Mr. Cottell commenced his Choral *réunions* for the season, when several works of the great masters were rehearsed.

The London Welsh Wesleyan Methodists (West End Branch) held their first anniversary on Monday evening, the 8th ult., at the Young Men's Christian Association Rooms, Great Marlborough-street, which were filled to overflowing. The choir (under the superintendence of Mr. T. Francis), contributed some excellent anthems and part-songs. Several solos were also given; and the meeting—which lasted nearly four hours—closed with the Welsh National Anthem, and a vote of thanks to the chairman, E. Davies, Esq.

The New Polyhymnian Choir's public rehearsal, on the 6th ult., attracted a very numerous audience. The soloists were Miss Dixon, Miss Lowry, Miss Avery, Messrs. Blinks, Robinson and Blake. Messrs. Barker and Hichler gave a duet for flute and violin, and Mrs. Paulsen a solo on the pianoforte. Several part-songs and madrigals were sung by the choir with much precision and feeling. The next rehearsal will be devoted to *Acis and Galatea*.

The first of a series of select musical and literary Friday evenings, took place at the School Room, Packington Street, Islington, on the 19th ult., and proved a decided success. The programme was well selected and creditably performed; Mr. Roskilly's recitations, and Mr. Wood and the Misses Lowry's songs being especially attractive. Mr. W. Robinson was the conductor, and Mrs. Paulsen the accompanist.

A CONCERT on behalf of Mr. S. Foulds, was given at Burdett Hall, on the 27th October; vocalists, Miss Kate Frankford, Miss Amy Linnington, Miss Kind, Mr. Albert James, Mr. G. Vigay, Mr. J. A. Latta and Mr. F. A. Bridge. The Poplar Glee and Madrigal Union (under the direction of Mr. L. Hinton), contributed several part songs, etc. Master S. Corne played a solo on the pianoforte, and Miss A. Frankford was the accompanist.

A SUCCESSFUL Concert was given, under the direction of Mr. F. A. Bridge, to the convalescent patients, officials, etc., in the London Hospital, on Monday evening the 8th ult., the waiting-hall—which will accommodate about 600—being crowded. The vocalists were Miss Blanche Burr, Miss M. P. Harding, Mr. Arthur Thomas, and Mr. F. A. Bridge, Miss E. Stirling presiding at one of Messrs. Collard and Cillard's grand pianofortes (kindly lent for the occasion). The programme was an excellent one. There were several encores, which were in most cases responded to. Several of the principals of the Hospital were present, and the concert terminated with a cordial vote of thanks to the artists, proposed by the Rev. T. A. Purdy, the chaplain, and seconded by Mr. Nixon the house governor.

ON Thursday, the 28th October, Miss E. Stirling gave a performance at Wycliffe Chapel, E. on the new organ recently erected by Mr. Jones, of Fulham Road. The pieces were interspersed with vocal selections by the following artists (under the direction of Mr. F. A. Bridge):—Miss Mabel Brent, Miss M. P. Harding, Mr. Arthur Thomas, and Mr. F. A. Bridge. The capabilities of the organ were shown to the greatest advantage by Miss Stirling, the applause after each performance testifying the appreciation of that lady's ability by the large audience assembled. The organ has twenty stops, and, we believe, £300.

MR. T. H. WRIGHT gave his first Harp Recital for the Winter season on Tuesday the 2nd ult., at Messrs. Erard's, assisted by Miss Jessie Royd, who was highly applauded in the songs selected for the occasion.

The concert was well attended by many of Mr. Wright's pupils and several amateurs of the harp. The recitals will be continued on the first Tuesday in each month.

MR. A. COLLARD, the Flautist, gave a Concert on the 5th ult., at the Hanover Square Rooms, which was in every respect highly successful. Mr. Collard's performance, especially that of a piece by Briccialdi, and of a *Duo concertante* for flute and pianoforte, by Laville (in which he was joined by Mr. Henry Bird), elicited loud and deserved applause. Mr. Collard was aided by the excellent flute playing of Messrs. J. Radcliffe and Benjamin Wells. Miss Madeleine Schiller also contributed some pianoforte solos with much success. The vocalists were Miss Banks, Miss Jessie Royd and Mr. George Perren.

THE Kensal Choral Society, which, small as it is, is the only rallying point for amateurs in this district, gave its first Concert for the season at St. John's School, on the 16th ult. A large portion of the programme was judiciously devoted to glees and part-songs, many of which were excellently given. Miss Tinson and Mr. and Mrs. Pushman sang throughout the evening with much effect, and received several encores, a compliment which was also awarded to the Messrs. Lander. Mr. Farley and Miss Jessica Tinson were highly efficient accompanists.

THE meeting which took place on the 14th October at Lady Llanover's, has again brought the subject of the triple-stringed harp prominently before the public. Five Welsh harpers competed for the prize given by her ladyship—an instrument made exactly on the model of those manufactured in former days by the celebrated maker, John Richards—and it was eventually awarded to Abraham Rys, of Merthyr Tydfil. Lady Llanover delivered an eloquent address on the desirability of using every effort to preserve the triple stringed harp as a national instrument; and Mr. Brinley Richards (who was the first to mention the matter in his letters to the public journals), also spoke enthusiastically in its favour. Our sympathies are certainly with those who are so energetically devoting both time and money in aid of this thoroughly national movement; and we have much pleasure in drawing the attention of our readers to a communication from Mr. Brinley Richards in our present number, which ably sets forth his views upon the subject.

THE annual Concert in aid of the funds of the Customs' Orphanage took place on Thursday evening, the 4th ult., at the Beaumont Institution, Mile End, under the direction of Mr. Phillips. The artists engaged were Mesdames Alexr. Newton, Alice Hunter, Lucy Franklein, Messrs. E. Osborne, Theodore Distin, and the Westminster Glee Club, assisted by Miss Cavanagh, Miss Jessie Kusel, Mr. R. T. Churchill and Mr. Rumsey, who, although but amateurs, exhibited much talent. All the vocal solos were excellently rendered and deservedly applauded. The four gentlemen who comprised the Glee Club sang some part-songs with great taste and precision—Otto's "Dance" being re-demanded. An efficient string band, conducted by Mr. Edwin Schilling, contributed a Bolero by Bosio, and Auber's overture to *Les Diamants de la Couronne*, both of which were well played. The accompanists were Miss A. Hunter (who also performed with much effect a pianoforte fantasia), and Mr. W. Miller, jun. The room was crowded.

An interesting ceremony took place on the 27th October in the Assembly Rooms, Stoke Newington, on the occasion of presenting a testimonial to George Spencer, Esq., the founder and director of the choir of St. Mary's, in recognition of the "devoted earnestness, marked ability, and untiring energy shown by him in his successful efforts to improve the musical services of the parish church of St. Mary's, Stoke Newington." Nearly 600 members of the congregation were present, the large room being completely filled. The testimonial—consisting of a magnificent service of plate of Grecian design, accompanied by a list of the contributors, handsomely

illuminated on vellum—was presented by the Rev. Blomfield Jackson, M.A., curate of the parish, in an appropriate address, to which Mr. Spencer responded in a modest and eloquent speech. In the course of the evening an excellent selection of vocal and instrumental music was performed.

On Monday evening, the 8th ult., a crowded Meeting in connection with the East Central Temperance Association, was held at the Shoreditch Town Hall. G. Cruikshank, Esq., presided. The speeches were interspersed with musical selections, all of which were received with much favour. The choir, under the direction of Mr. Guest, was thoroughly efficient.

THE recent decision of the Committee of the Council on Education, admitting the Tonic Sol-fa system and notation on equal terms with others, appearing to make a fitting opportunity for calling the attention of the teachers of Government schools to the merits of the system, the Tonic Sol-fa Association convened a meeting of certificated school teachers at the London Tavern on Saturday, the 20th ult. Godfrey Lushington, Esq., occupied the chair. Mr. Curwen, the promoter of the Tonic Sol-fa method, opened the discussion by an explanatory lecture; and a class of pupils illustrated various uses of the method by singing at sight, composing and arranging for four parts Psalm tunes, the first few notes of which were suggested in the room; by performances and transposition at sight on the violin and pianoforte, and by copying by ear. After some discussion, the following resolution was carried unanimously:—"That this meeting heard Mr. Curwen's explanation of the Tonic Sol-fa method, and believing it to be especially adapted to what is one of the highest necessities of our elementary schools, the teaching of vocal music to the young, recommend it to the teachers of the dayschools of the metropolis as worthy of a fair trial."

THE Southwark Musical Society inaugurated its eighth season with a Subscription Concert, on Thursday the 18th ult., when Handel's *Judas Maccabeus* was performed. The principal vocalists were Madame Talbot-Cherier, Mrs. Josias Wells, Miss Lucy Franklein, Messrs. Geo. Perren and Chaplin Henry, who all executed their allotted parts to the entire satisfaction of a crowded audience. The band and chorus—numbering upwards of 150 performers—were conducted by Mr. Josias Wells. The choral singing was especially noteworthy for its certainty and steadiness, and the band was thoroughly efficient. Several encores were demanded, but not accorded to. The second Subscription Concert will take place on the 3rd inst., when *The Messiah* will be given.

The first concert of the Greville Choral Society for the present season was held on the 5th ult., in the School Room of Greville-place Church, when an excellent selection of sacred and secular music was performed, under the direction of Mr. Sharp, the conductor of the Society. Amongst the choruses the "Gloria," from Mozart's 12th Mass, deserves special mention. Mr. Simpson, Mr. Morant and Mr. Jobson, were highly successful in the solo music, and Mrs. Sharp's soprano voice was well displayed in Claribel's "Children's Voices." Mr. Mori accompanied with much skill.

ELY DIOCESAN CHURCH MUSIC SOCIETY.—It may be in the recollection of our readers that this Society in March last offered two prizes—one of five guineas for the best musical arrangement of the Nicene Creed for Parish Choirs—and another of three guineas for the best simple organ harmonies, as accompaniments to that Creed when monotoned: the successful candidates being required to publish their compositions in a cheap form. No less than sixty-eight compositions, from every part of the United Kingdom, and even from America and India, were sent in. These, having been carefully examined by a Committee of the Society, were submitted to three gentlemen of the highest standing in the musical world. In accord-

ance with their unanimous verdict, the prize for the best arrangement of the Creed has been adjudged to Alexander S. Cooper, Esq., of 20, Brompton Crescent. No prize has been awarded to any of the harmonised monotonies. It ought to be added that certified copies of the exercises selected by the Committee were sent to the musical referees; so that the authors of the composition were unknown. We are requested to state that the Secretary, Rev. F. Gerald Vesey, Lawrence Court, Huntingdon, would be obliged by the addresses of the authors of two Creeds marked "J. Foggitt," and "J. Bradford," being forwarded to him.

Reviews.

METZLER AND CO.

1. *Three Short Pieces for the Organ.* Composed by Edward J. Hopkins.

2. *A Second Set*, etc.

SUCH of our musical readers as have any knowledge of the three or four Preludial Pieces for the Organ which Mr. Hopkins published many years ago, will learn with satisfaction that he is again contributing to that class of music, the production of which has been so much neglected in this country.

Had we not known how little leisure it is possible for professional musicians practising in London to enjoy, we might have felt some surprise that they should so seldom come before the public with original works. But knowing the great demands which are made upon their time, our surprise is naturally lessened.

The first three movements consist of a *Siciliano* in G major, for soft stops; an *Allegretto con grazia*, principally for diapasons; and an *Allegretto cantabile*, distributed amongst three manuals. The principal subject of the *Siciliano*, although open to objection on the score of a certain want of freshness, is yet so capitally harmonised and delightful varied, that the want of originality is hardly felt. A clever piece of imitation, near the end of the second page, is specially open to commendation for that absence of all appearance of art—which to our mind is the perfection of art. No. 2 is of a somewhat more vigorous texture, and exhibits the same masterly treatment as the first in almost every line. And we may here state that admirable workmanship and delicate finish are marked characteristics of the entire set of pieces. Of the first three, we prefer, upon the whole, the third. Commencing with sustained chords on the manuals, with staccato notes for the pedals, a charming melody unwinds itself, flowing on in a natural and graceful manner through all kinds of beautiful modulations, and with a number of dexterous contrapuntal contrivances, in every way displaying on the part of the composer a wealth of ideas and a thorough grasp of his subject.

As the same remarks would almost equally apply to the second set of three, it only remains for us to add that so long as music like this is the product of English brains, we must not despair of seeing the musicians of our land take the position which is so fairly within their reach. For years they appear to have been asleep. Let us hope the present is a general awakening.

NOVELLO, EWER AND CO.

The Organists' Quarterly Journal. Parts III. and IV. Edited by Dr. Spark.

THERE is evidently no intention on the part of the editor to allow his spirited enterprise to languish. Each number as it appears introduces at the head of much good music a batch of names either altogether new to the musical world, or exhibiting a new phase of versatility. Amongst the former may be classed Mr. Inglis Bervon, Philipp Tietz, etc., whilst the latter includes Mr. G. A. Macfarren and Herr Carl Reinecke, both of whom are too well known to need a word from us, but whose organ compositions have been hitherto scarce, to say the least of it. Into the comparatively limited field of composition

for the organ we willingly admit the strangers; but to our friends who have temporarily left their ampler pastures, we eagerly extend a hearty welcome. It must not, however, be forgotten that with increased success comes increased responsibility; and we must remind Dr. Spark that there is no such thing as standing still. Progress or retrogression is inevitable; and we are far too much interested in the healthy development of the art of organ playing to wish anything but success to his journal.

Beethoven's Mass in D. 8vo. In vocal score, with Piano-forte accompaniment.

EVERY musician will hail with delight, the publication of this great Mass in the cheap form. Choral Societies can now at least attempt to fathom the sublimity of a work which demands worship rather than criticism. The prospectus of the "Oratorio Concerts" announces the Mass for representation during the ensuing season; and as the Sacred Harmonic Society has now followed this announcement by including it amongst its promised compositions, this popular edition will be most welcome; for the probable impetus which will be given to the spread of the work by these public performances, would be materially checked, were it only procurable at its former price.

1. *Te Deum for Parish Choirs.* Composed by A. Hemstock.

2. *A Simple Morning and Evening Service (Chant form).* Composed by Walter Macfarren.

3. *A Morning, Communion and Evening Service, for Parish Choirs.* Composed by G. M. Garrett, Mus. Doc.

It has always been with us a matter of difficulty to determine why certain pieces of music should ever have seen the light. We all know that amateurs who have been blessed with a competency are not unfrequently tempted into an unreasoning rush into publicity for the mere pleasure derivable from seeing their names in type—and really "Composed by John Jenkins" looks quite as large (in print) as "Composed by Mozart." But it is not of this class that we would speak; for with them there is no reputation to lose, and certainly, in ninety-nine cases out of a hundred, none to be gained. It is more particularly by young professional men—country organists, etc.—and their doings that our surprise is called forth, who—quite by accident, and without intending it in the slightest degree—find themselves authors of a chant or a psalm tune, and are instantly possessed by great visions of future fame and pecuniary reward. Hereupon they determine to fly at higher game, and in the old accidental manner, finding that they have composed a *Te Deum*, without considering for a moment whether it is good or new, or in many instances even correct, it is printed, published, reviewed and—shelved. Unfortunately the friends of our imaginary composer take no note of the fact that the composition fell still-born, but they ever after speak of him, with some appearance of respect, as a genius who composed a work which was actually printed, and thus hold out an inducement to others to go and do likewise. To such and to all we must lift up our voice in warning. If a man have not received a sound musical education, and be not possessed of original ideas, he has no right even to think of publishing such works as he may write. Again and again must we repeat, that to be a creator of beautiful melodies and understand the secrets of harmony is a gift to which few can lay claim; and to be able to play an organ or teach the piano by no means qualifies a man for setting up as a composer. We have been led into these remarks through finding, after a careful perusal of Mr. Hemstock's *Te Deum*, next to nothing which could justify its publication. It may be admitted to be moderately correct in its harmonies, and that is a virtue in these days, but even that is counter-balanced by its faults of construction. We had hoped that the practice of giving a minim to a syllable (no matter whether long or short) had altogether disappeared; yet here we find it in full force. Making a division in the very middle of the "Holy, holy" has not been done for many years, yet Mr.

Hemstock adopts it. He must forgive us if we appear to be hard upon him: our intention is rather to tilt at the system of publishing immature works.

Mr. Walter Macfarren has already made his mark in piano-forte music, and now essays to bear off some of the honours pertaining to composers of sacred music. His effort is not wanting in boldness, for we hold it an established fact that it is more difficult to write simply and successfully, than when thoroughly unfettered by the exigences of parish choirs. Taking these matters into consideration, we think he is entitled to some commendation for having produced a Chant Service, which is at once easy, taking and appropriate.

All this, however, and more, may be said of the setting by Dr. Garrett. It is a case in which the composer is evidently at home with his subject, and moulds it freely to suit his fancy. The meaning of the words is forced into notice by the vigorous and appropriate setting they receive; and the general effect is further enhanced by the masterly accompaniment which alternately supports and embellishes the voice part. Yet is the setting a comparatively simple one. Chiefly in unison, the four parts are used now and then—but very sparingly—with an exceedingly good effect. But we have one fault to find. May we ask why the ancient and modern notation is used so indiscriminately? One must be right and the other wrong. Apart from this, we have nothing to say of Dr. Garrett's Service which is not complimentary. Surely a work so easy and yet so full of good music should prove a boon, especially to those for whose use it was intended, viz.—parish choirs.

Six Four-part Songs (S.A.T.B.) Composed by Walter Macfarren.

1. *Spring.* Poetry by Mary Cowden Clarke.
2. *Summer.* " ditto
3. *Autumn.* " ditto
4. *Winter.* " ditto
5. *You Stole my Love.* Poetry by A. Munday (1553).
6. *Dainty Love.* " W. Wager (1500).

MRS COWDEN CLARKE's poetry has been sympathetically wedded to music by Mr. Macfarren. The first song, "Spring," has a pleasing and joyous subject which is not frittered away by "learned" harmonies. A running scale passage in thirds for sopranos and altos, answered by a similar passage for basses and tenors, in the last two lines of the verse, is exceedingly effective. No. 2, "Summer," is a flowing melody, thoughtfully harmonised, and remarkably well written for the voices. The phrase marked *Gloioso*, is a real musical welcome to a sunny and genial friend; and the ascent of the sopranos to the upper A flat is in excellent keeping with the joyful character of the poetry. If we have a fault to find with "Autumn," it is that the opening subject is somewhat too sombre. It commences with a marked theme for the basses, in D minor, which is pertinaciously repeated twice afterwards with much effect. The sudden burst in the tonic major, after the lingering dominant harmony, is a point worthy of special commendation—the music, indeed, being coloured with a richness in consonance with the "ripe golden corn and purple grapes," in praise of which the poet sings. "Winter" starts with a theme, "Allegro vivace," which, as the words rather glorify the lively than the dreary aspect of the season, is as appropriate as can be desired. The change of rhythm at the words, "Have we not his Christmas night," introduces a most graceful melody, the harmonies to which are as simple as such compositions should be. A good effect is obtained towards the conclusion of the song by repeating the words "Christmas night" in the alto and bass parts, in detached phrases, whilst the other voices continue the melody. No. 5, "You Stole my Love," is already well known; and its characteristic subject generally ensures for it, in performance, a hearty encore. A careful perusal of the song confirms our opinion of its merits. Apart from the light and catching melody, so excellently fitted to the words, the counterpoint is written in a masterly manner through-

out. We are especially pleased with the effect of the return to the subject, after the harmony of the dominant, in the relative minor. No. 6, "Dainty Love," is handled as well, perhaps, as a composer can handle words so little suggestive of musical ideas. The theme is melodious, and the constant repetition of the word "dangerous," gives much character to the composition. Well sung, there can be little doubt that this unpretending song would please, from the peculiar quaintness, both of the music and poetry.

Songs, &c., from "The Artist's Stratzgem." A Drawing Room Operetta, by J. Tom Burgess, Esq. Music by Rosario Aspa.

1. *The Land that I Love.*
2. *I'm not in Love, not I.*
3. *My Heart is Free.*
4. *Those Eyes which Beam.*
5. *Now Fate, alas, has Parted.* Trio, unaccompanied.

This group of compositions is from a little Operetta, published in Routledge's Christmas Annual for 1870, intended specially for performance by amateurs in a drawing room. Like all the songs of this composer, they are vocal, simple and melodious; and, above all, most admirably suited for the purpose for which they are written. No. 1 is an unpretending theme in G minor, easy to sing, and pretty enough to delight a Christmas party. No. 2, "I'm not in Love, not I," has a tripping subject which will charm all hearers. This song must, we think, make its way out of the Operetta, for it is not only pleasing, but excellent in treatment throughout. There is much archness in the repetition of the words, "Not in Love," and "Not I," whilst the theme progresses uninterruptedly in the pianoforte part. A descent of seven-sizes to the low C is also a point in every respect admirable. No. 3 is full of character. Commencing with a graceful melody in F, a modulation takes place into B flat, in which key, a very elegant waltz is played as the accompaniment to the voice. We scarcely like the manner in which the return to the original key is effected, although we have no positive fault to find with the progression. No. 4 is an extremely vocal melody, and thoroughly expressive of the words. The sudden change from C into A flat is really beautiful; and there is a refinement pervading every bar of this composition which lifts it—musically speaking—not only far above the other songs in the Operetta, but above any song by this composer which has yet come before us. We can conscientiously recommend it to the attention both of vocalists and teachers. No. 5 is a smoothly written trio, intended to be sung unaccompanied. We like every part of this except the last phrase, where the voices are held out for two bars on the unvocal word "meet," the first being dominant harmony suspended over the key-note, and the second the resolution of the chord on the key-note harmony. The five compositions here noticed, are the only portions of the Operetta published by Messrs. Novello; but the Annual, containing the dialogue and concerted music, has been forwarded to us, and we can, therefore, now judge of the work in its entire state. A very simple duet for female voices, "No one is here," is melodious and sufficiently dramatic, to afford scope for a little acting. The next duet, "See, O how charming" (also for two ladies), has a pretty waltz subject, the voice parts being thoroughly within the power of drawing-room vocalists. The finale contains no difficulties, but is full of effect, and the voices are impartially provided with ample opportunities for being heard. The subject, commencing on the words, "You see success has crown'd my plot," is exceedingly happy; and the entire finale, small as it is in construction, is based upon good models.

Christmas Bells. A Four-part Song. Words by Tennyson. Music by Frederick Bridge, Mus. Bac., Oxon.

A telling Part-Song, with a considerable amount of clever writing, to the well known words of the Laureate, "The time draws near the birth of Christ." If we might

"In the beginning was the Word."

FULL ANTHEM FOR CHRISTMAS.

St. John i., v. 1-14; St. Mark xi., v. 9, 10.

E. H. THORNE.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

SOPRANO.

ALTO.

TENOR.
(3ve. lower.)

BASS.

CHORUS. *Maestoso.*

In the be-gin-ning was the

In the be-gin-ning was the

Maestoso. *Diaps. 8 Ft. only.*

ff With Reeds. *p*

Ped. *Senza Ped.* *Ped. 16. Ft. coupd. to Gt.*

Word, and the Word was with God, and the Word was God, the

Word, and the Word was with God, and the Word was God, the

Couple Swell.

CHORUS. *Dolce, with great expression.*

And the Word was made

And the Word was made

Word was God.

Word was God.

Full to Mixtures. *St. Diap.* *p*

Ped.

cres.

flesh, and dwelt a-mong us, (and we be-held His glo-ry, and we be-held His

cres.

flesh, and dwelt a-mong us, (and we be-held His glo-

L. H. Sw. Reed

cres.

mf

glo-ry, the glo-ry as of the on-ly be-got-ten of the

mf

-ry, the glo-ry as . . of the on-ly be-got-ten of the

Sw.

pp

Father:) full . . of grace and truth, full . . of grace and truth.

pp

Father:) full . . of grace and truth, full . . of grace and truth.

p Diaps. only.

accl - e - ran - do.

Ped.

cres.

mf

L. H. Gl. Diaps.

Senza Ped.

(2)

Allegro maestoso. ♩ = 100.

Ho - san - na! Ho - san - na! Ho - san - -

Ho - san - na! Ho - san - na! Ho - san - -

Ho - san - na! Ho - san - na! Ho - san - -

Ho - san - na! Ho - san - na! Ho - san - -

Full Swell.

cen do.

Allegro maestoso. ♩ = 100.

f. Gt.

Swell. Ped. Ped.

- na! Bless-ed is He that com-eth in the Name of the Lord: Ho -

- na! Bless-ed is He that com-eth in the Name of the Lord: Ho -

- na! Bless-ed is He that com-eth in the Name of the Lord: Ho -

- na! Bless-ed is He that com-eth in the Name of the Lord: Ho -

Reeds.

D

- san-na! Ho - san-na! Ho - san - na! Blessed is He that cometh in the

- san-na! Ho - san-na! Ho - san - na! Blessed is He that cometh in the

- san-na! Ho - san-na! Ho - san - na! Blessed is He that cometh in the

- san-na! Ho - san-na! Ho - san - na! Blessed is He that cometh in the

mf
Name of the Lord, Ho-san - na! Ho-san - na! Ho-san - na! Ho-san - na!

mf
Name of the Lord, Ho-san - na! Ho-san - na! Ho-san - na! Ho-san - na!

mf
Name of the Lord, Ho-san - na! Ho-san - na! Ho-san - na! Ho-san - na!

mf
Name of the Lord, Ho-san - na! Ho-san - na! Ho-san - na! Ho-san - na!

Diaps. with Full Sw. coupled.
mf

f
Bless-ed is He that com-eth in the

f
Bless-ed is He that

f
Bless-ed is He that com - - - eth in the

f
Bless-ed is He that com - eth in the Name of the Lord! in the

Add to Gt. Org.

f

ff
Name of the Lord Ho-san - na! Ho-san - na! Ho-san - na! Ho-

ff
co - - - meth, Ho-san - na! Ho-san - na! Ho-san - na! Ho-

ff
Name of the Lord, Ho-san - na! Ho-san - na! Ho-san - na! Ho-

ff
Name of the Lord, Ho-san - na! Ho-san - na! Ho-san - na! Ho-

Reeds.
ff
Ped.

san - na! Blessed is He that cometh in the
 san - na! Blessed is He that
 san - na! Blessed is He that com - - - eth in the
 san - na! Blessed is He that com - eth in the Name of the Lord, in the

Largo. $\text{♩} = 48.$
 Name of the Lord. *Largo.* Ho -
 com - - - eth. *Largo.* Ho -
 Name . . of the Lord. *Largo.* Ho - san - na, Ho -
 Name of the Lord. Ho - san - na, . . . Ho - san - na, . . .

Tempo 1mo.
 san - na . . . in the high - - est.
 san - na . . . in the high - - est.
 san - na . . . in the high - - est.
 Ho - san - na . . . in the high - - est.

DR. S. S. WESLEY'S NEW SERVICE.
A SHORT FULL CATHEDRAL SERVICE in F,
 by SAMUEL SEBASTIAN WESLEY, Mus. Doc. Vocal score, folio, 5s. Vocal parts, 3s. Vocal score, octavo, 1s.; or singly:—Te Deum, 4d. Jubilate, 2d. Kyrie, Sanctus and Nicene Creed, 4d. Magnificat and Nunc Dimittis, 4d.
 London: Novello, Ewer and Co.

Just out.
DR. WESLEY'S NEW CHANT-SERVICE.
LETTER B. Morning & Evening. Price 1s. Novello & Co.

DR. S. S. WESLEY.—Chant Service in F. Post octavo, 4d.; or folio, Te Deum and Jubilate, 2s. Magnificat and Nunc dimittis, 1s. Vocal parts, complete, 1s. 4d.
 London: Novello, Ewer and Co.

JOHN GOSS.—Unison Service in A. Octavo. Te Deum, 4d. Benedictus and Jubilate, 4d. Magnificat and Nunc dimittis, 4d. Folio Editions may be had.
 London: Novello, Ewer and Co.

JOHN GOSS.—Te Deum and Jubilate in A, for four voices. Octavo, 6d. Small score for voices only, 3d. Magnificat and Nunc dimittis in A, for four voices. Octavo, 4d. Te Deum in D, for four voices. Octavo, 4d. Folio Editions may be had.
 London: Novello, Ewer and Co.

JAMES TURLE.—Chant Service in E flat. Octavo, 4d.; or, Te Deum, Jubilate and Kyrie eleison, 3d. Magnificat and Nunc dimittis, 3d.
 London: Novello, Ewer and Co.

DR. JOHN B. DYKES.—Short Morning, Communion and Evening Service, in F, for Parish Choirs. 8vo., price 1s., or singly, Te Deum, 3d., Benedictus, 2d., Kyrie (No. 1 and 2), Gloria tibi Domine, Credo, Sursum Corda, Sanctus, and Gloria in excelsis, 4jd., Magnificat and Nunc dimittis, 3d.
 London: Novello, Ewer & Co.

DR. G. M. GARRETT.—A Morning, Communion and Evening Service in F, for Parish Choirs. Price 1s.; or singly:—Te Deum, 3d. Jubilate, 2d. Introit or Hymn, Kyrie, Nicene Creed, Sanctus and Gloria in excelsis, 4d. Magnificat and Nunc dimittis, 3d. London: Novello, Ewer and Co.

G. A. MACFARREN'S UNISON SERVICE for PARISH CHOIRS. Price 1s., or singly:—Te Deum, Price 3d.; Jubilate, 1jd.; Kyrie, Nicene Creed, Sanctus, and Gloria in Excelsis, 4jd.; Magnificat and Nunc dimittis, 3d.
 London: Novello and Co.

WALTER MACFARREN.—A Simple Morning and Evening Service in C, for Parish Choirs. Price 6d.; or singly:—Te Deum, 3d. Jubilate, Kyrie and Sanctus, 2d. Magnificat and Nunc dimittis, 2d.
 London: Novello, Ewer and Co.

C. HUBERT H. PARRY.—A Morning, Communion and Evening Service in D. Price 1s.; or singly:—Te Deum, 3d. Benedictus, 3d. Kyrie eleison, Nicene Creed, Sanctus and Gloria in excelsis, 4jd. Magnificat and Nunc dimittis, 4d. London: Novello, Ewer and Co.

Just published, price 3d.
AN EASY EVENING SERVICE.—Magnificat and Nunc dimittis. Composed by Dr. BUNNETT.
 London: Novello, Ewer and Co.

In simple Chant Form.

A MORNING, COMMUNION, and EVENING SERVICE. Composed for a Four-part Chorus, with Organ Accompaniment, by W. T. BEST. Octavo, 1s.; or separately, as follows:—

Te Deum and Jubilate Deo	...	...	4jd.
Kyrie Eleison, Gloria tibi, Nicene Creed, Sanctus, and Gloria in Excelsis	...	...	4jd.
Magnificat and Nunc dimittis	...	...	3d.

London: Novello, Ewer and Co.

DR. R. P. STEWART.—A Morning, Communion, and Evening Service in G, for Parish Choirs. 8vo., or singly:—Te Deum, 3d.; Jubilate, 1jd.; Introit, Kyrie Eleison, Nicene Creed, Sanctus, Gloria in Excelsis, 4d.; Magnificat and Nunc Dimittis, 4d. London: Novello, Ewer and Co.

DR. W. SPARK'S MAGNIFICAT and NUNC DIMITTIS. in D, for voices in Unison and Organ. Octavo 3d. London: Novello, Ewer and Co.

THE MORNING SERVICE, TE DEUM, and BENEDICTUS, set to Music in the Simple Chant form by ALFRED H. LITTLETON. 8vo., price 3d.
 London: Novello, Ewer and Co.

THE EVENING SERVICE, MAGNIFICAT and NUNC DIMITTIS, set to Music in the Simple Chant Form by ALFRED H. LITTLETON. 8vo., price 3d.
 London: Novello, Ewer and Co.

DR. MONK'S UNISON SERVICE in A, for Voices and Organ. Te Deum and Jubilate. Octavo, 4jd.; folio, 1s. 6d. Kyrie, Nicene Creed, Sanctus, and Gloria in Excelsis. Octavo, 4jd.; folio, 1s. 6d. Magnificat and Nunc dimittis. Octavo, 3d.; folio, 1s. The Service complete. Octavo, 1s.; or folio, 3s. 6d.
 London: Novello, Ewer and Co.

J. BAPTISTE CALKIN'S EASY MORNING COMMUNION and EVENING SERVICE in D, set to Music for the especial use of Parish Choirs. Price 1s., or singly:—Te Deum and Jubilate, 4jd.; Sanctus, Kyrie, Nicene Creed, and Gloria in Excelsis, 4jd.; Magnificat and Nunc dimittis, 3d.
 London: Novello, Ewer and Co.

HENRY BAKER, Mus. Bac.—A SHORT MORNING, COMMUNION and EVENING SERVICE in F; consisting of Te Deum, Jubilate, Kyrie No. 1 and 2, Credo, Sursum Corda, Sanctus and Gloria tibi Domini, Gloria in Excelsis, Magnificat, and Nunc dimittis. Octavo, price 1s.
 London: Novello, Ewer and Co., 1, Berners-street, W., and 85, Poultry, E.C.

BOYTON SMITH'S CHANT SERVICE in E flat. Octavo size. Te Deum, Benedictus, Sanctus, and Kyrie, 3d. Magnificat and Nunc Dimittis, 3d. The same Te Deum, printed in F, 3d. London: Novello, Ewer and Co.

OUSELEY.—A CHANT SERVICE FOR THE TE DEUM, arranged by the Rev. Sir F. A. G. OUSELEY, Bart., M.A., Mus. Doc. Octavo, price 3d.
 London: Novello, Ewer & Co., 1, Berners-street, and 35, Poultry.

SAMUEL PORTER'S SERVICE in D. Edited by JOSEPH BARNES. 8vo., price 9d.; or singly, Te Deum, 3d., Jubilate, 1jd.; Kyrie, Sanctus, and Nicene Creed, 3d.; Magnificat and Nunc Dimittis, 3d. London: Novello, Ewer and Co.

DR. JOHN STAINER'S NICENE CREED, in an Easy Form for Four Voices, or for voices in Unison, with Organ Accompaniment. Folio size, 6d.; small vocal score, without accompaniment, 1jd. London: Novello, Ewer and Co.

EDWARD HERBERT'S CHANT TE DEUM, in D. Price 3d. And BENEDICTUS. Octavo, price 3d.
 London: Novello, Ewer and Co.

Second Edition.

A CHANT SERVICE for the OFFICE of the HOLY COMMUNION. By ARTHUR SIMMS, Organist of the Parish Church, Shiffnall. Octavo, price 6d.
 London: Novello, Ewer and Co.; Birmingham: Harrison.

Third Edition.

TE DEUM (Unison). An Easy Setting. By W. F. TRENDELL, Organist and Choirmaster, Clifton College. 8vo., 8d. London: Novello, Ewer and Co.

TE DEUM LAUDAMUS, adapted to a Chant by Dr. W. Turner, varied for the use of Parochial Choirs, by JOHN M. F. YOUNG, Organist of Lincoln Cathedral. Price 6d. Also, a FESTIVAL ANTHEM, "O Lord, Thou art great and glorious." Price 3s. 6d. Separate vocal parts, 6d. each.
 London: Novello, Ewer and Co.

Price 3d.; post free, four stamps.
TE DEUM, in C. Set to Music by W. T. BELCHER, Mus. Bac., Oxon.
 "This is a good, useful, and serviceable setting."—*Birmingham Daily Gazette*.
 London: Novello, Ewer and Co., 1, Berners-street, W.

Now ready, Nos. 1 to 6 (inclusive), of
SERIES OF MODERN KYRIES, HYMN TUNES, CHANTS, &c. Edited by ROBERT BROWN-BORTHWICK, Incumbent of Grange, Keswick.

No. 1, by Dr. GEORGE ELYNE, may be had separately (Sanctus and Kyries), price 3d.

Nos. 2 and 3, by BORTHWICK and VERRINDER (Kyries), price 3d.

Nos. 4 and 5, by J. J. HARRIS and J. BAPTISTE CALKIN (Kyries), price 3d.

No. 6 (double), by JOHN C. WARD (Sanctus and Kyries), price 6d.

This Series is copyright, and Manuscript copies may not be made without the Editor's permission.

London: Novello, Ewer and Co.

HELMORE, REV. THOMAS.—The CANTICLES ACCENTED, 18mo., 3d.—Hymns of the Eastern Church, 4 voices, each 1s., PEACE IT IS I; THE DAY IS PASSED AND OVER; THE DAY OF RESURRECTION.—S. MARK'S CHANT BOOK (in daily use at the College Chapel, Chelsea), 4s. 6d.; or the same, Part I., being the main body of the work, price 8s. 6d.; and Part II., *The Table of the Chants*, price 1s. (useful for places where only the Canticles are chanted). Also Two "TE DEUMS" for Choir and People, in the alternate verses; adapted from Latin arrangements by Alfieri and Balmi; vocal Score and Organ Accompaniment, price 2s. Also the People's Plain Song, separate, price 1jd. Four-part Cadences for the Holy Communion, 6d. The Carol for Christmas Morning, vocal score, 18mo. edition, 2d.; melody, 18mo., 1d.
 London: Novello, Ewer and Co.

take exception at all, it would be to a slight excess of modulation, which occasionally renders the tonality a little doubtful. But this is more than counterbalanced by the admirable way in which the conventional imitation of bells is managed and varied, without mentioning the nice colour pervading the whole.

Choral Songs (S.A.T.B.) Composed by Ciro Pinsuti.

1. *A Spring Song.* Poetry from "The Afterglow."
2. *An Autumn Song.* " ditto
3. *The Two Spirits.* Poetry by William Duthie.
4. *The Crusaders.* " ditto
5. *The Caravan.* " ditto
6. *Stradella.* " ditto

THERE is an originality about these songs which cannot fail to obtain for them a large share of public attention. The "Spring Song," is a charmingly fresh melody, breathing of pure air and May flowers throughout. There is a playful and joyous character about the treatment of the voices in the phrase, "The cuckoo and the thrush were singing, singing," admirably expressive of the words; and the sustained G, with the descending scale for the sopranos, followed by the ascending scale for the basses at the conclusion of the verse, is a highly effective point. The "Autumn Song," in E minor, has a tinge of melancholy in true sympathy with the words. There is much poetical feeling in the *pianissimo* part, after the double bar, where, following a close on the dominant in E minor, the melody unexpectedly starts in the tonic major, the tenors sustaining a prominent theme, accompanied by the other voices. No. 3, "The Two Spirits," is remarkable for a quaintness of rhythm, which gives much character to a theme scarcely, perhaps, as attractive as those already noticed. The best point of this song is where, after the unison passage, the *forte* subject bursts in, "Piu Animato," which is sustained until the sopranos mount to the high A flat, the phrase then dying off, *pianissimo*, with excellent effect. No. 4, "The Crusaders," is a somewhat martial subject, but written with an earnestness which must make itself felt wherever it is heard. The sustained notes for the sopranos on the words "save, save," with the detached crotchets in the other parts, is exceedingly original; and the final "Amen," is a truly devotional phrase. No. 5, "The Caravan," commencing with the basses and tenors with a bare fifth, in D minor, will, perhaps, be found hardly as effective as its companions, from the want of interest in the theme; but as a composition, it is by no means inferior to the rest, and has the rare merit of expressing the words with the utmost fidelity. No. 6 is an interesting scene, founded upon the story of *Stradella*. This composition is full of dramatic feeling. The chorus of assassins, in G minor, leads most effectively to a bright and melodious subject in the major, in which the soprano and tenor sustain solo parts, with a choral accompaniment. This is a novelty in choral songs; and, if well sung, we have no doubt that it will prove most successful. A good word should be said for Mr. Duthie, who has had the boldness to throw aside the usual subjects for part-songs (which are generally selected because they mean nothing particular), and to give us a stirring story in verse, which offers to the composer an opportunity for introducing some corresponding shades of feeling into his music. The conventional themes for these choral pieces are now almost as much worn out as the ideal shepherd life (with the eternal "Fal, la, la"), was in the old madrigals; and we are glad, therefore, to welcome the commencement of a new train of ideas.

A May Carol. The Lark's Aloft. Four-Part Song. By Reginald H. Walker.

MR. WALKER has written a cheerful and pleasing melody to some words which call up the happiest thoughts connected with the merry month about which poets are never tired of writing. The harmonies are quiet and unpretending enough to enrich, without disturbing, the theme, and the voice parts are most carefully arranged throughout. There are some excellent points of imita-

tion, which prevent any effect of undue monotony—the answering of the voices on the words, "To list what love is saying," being especially worthy of commendation. Some short phrases on a key-note, and afterwards on a dominant pedal, are most happily suggestive of the pastoral nature of the subject; and there is a coherence of design about the composition which cannot be too highly praised.

CHAPPELL AND CO.

The Sanctus, Domine Deus and Gratus Agimus Tibi, from Rossini's Messe Solennelle. Arranged for the Organ by Dr. Spark.

WE have here three of the most striking numbers of Rossini's last great work, arranged in a moderately simple form, by one who knows from long experience the capabilities of the king of instruments. At first sight we might have had our doubts as to the probability of the "Sanctus" making an interesting voluntary for the organ, but Dr. Spark's arrangement dispels all doubts. While as to the "Domine Deus," like its prototype "Cujus Animam," it almost plays of itself. To our mind the "Gratus Agimus Tibi" is the most charming and spontaneous movement in the Mass; and we cannot help thinking this will be the favourite number of the arrangements, if a delicate and refined melody, beautifully accompanied, has any influence in the matter.

BURNS, OATES AND CO.

Mass of S. Joseph, for voices in unison. Composed by Frederick Westlake.

THIS Mass is evidently the work of a sound church musician. With great facility of conception and ample power of expressing his ideas on paper, there is yet wanting a freshness of melody, lacking which, the whole composition—despite its clever construction and admirable accompaniment—seems somewhat colourless. In other words, there is not sufficient character about it. It might be the work of any other solid ecclesiastical writer. Still, in form and finish, it is admirable.

AUGENER AND CO.

Six Songs without Words, for Piano. By S. J. Rowton.

THERE is much musician-like feeling shown throughout these pieces, but we should have preferred them had they been less laboured. It seems strange, for example, that a composer should commence his "Op. 1" in 3/4-rhythm; and still more extraordinary that he should make a simple "Cradle Song," almost unapproachable by extensions which, to us at least, appear utterly unnecessary. An author, however, has a right to do as he likes with his own; and apart from these objections, the "songs" are generally well written and effective. No. 1, in spite of its unusual rhythm, is attractive in melody; and No. 2 (a thoroughly Mendelssohnian bit of writing), has much merit. No. 3, the "Cradle Song" already mentioned, has some strange changes of key, and is, moreover, too discursive for the nature of the subject. No. 4, a "Barcarolle," again takes most unusual excursions into remote keys, imparting to it a restlessness thoroughly at variance with the "Barcarolle" character, the very beauty of which, should be its simplicity. No. 4 is somewhat more quiescent, and consequently more effective; the theme is clearly defined, and the harmonies flow more naturally with the melody, than is the case in those already mentioned. No. 6 contains an array of double sharps, which are necessitated by the key—B major. Is it indispensable in so chromatic a little piece, to burden yourself with five sharps at starting?

LAMBORN COCK AND CO.

Sonata, in A, for the Piano. By Charles Gardner, jun.

WE are always afraid of a "grand" Sonata; and more especially when "Quasi Fantasia" is added to the description of it; for the grandeur is generally displayed in a series of unfathomable discords and pretentious passages,

and "Quasi Fantasia" is a mere apology on the title-page for the utter want of coherence in the composition. Mr. Gardner has fortunately not thus christened his work; but in the desire to steer clear of "grandeur," he has erred on the other side, for his Sonata is not only unpretentious, but weak. His subjects have not enough body in them for a composition of this importance; and his treatment of them is not sufficiently skilful to arrest the attention. The theme of the first movement is elegant and well harmonised; but there is so little contrast in the passages, that the ear becomes wearied. The slow movement is better; the flowing melody in $1\frac{2}{3}$ rhythm, is sufficiently interesting; but here again there is a want of development for a work of this pretension. The last movement contains some good writing, and indeed, is the best part of the Sonata. Some excellent points of imitation are worthy of commendation: the modulations are managed with judgment, and the return to the original subject is effective. Mr. Gardner will see that, in spite of our objections, we have looked through his Sonata with much interest; for there is a healthy tone about the work which must command attention, if not admiration.

Music when soft voices die. Song. The Words by Shelley.

Teach me to live. Sacred Song. Words taken from "A Leaflet." Composed by N. Bradshaw.

We often wonder how such works as these find their way into print; and still more, why they should be sent for review. We do not deny that there is some feeling for melody in both compositions, but even tonic and dominant harmonies have rules to regulate their motion. Of the two, we rather prefer the "sacred" song; but can the composer rest satisfied with such a harmony as occurs in the seventh bar of page 2, where the voice part and bass walk down together? Why not submit such songs to a competent master before publication?

Tell me the Summer Stars. Duet. The Poetry by Edwin Arnold. The Music by Frederick Westlake.

A CHARMING duet, accompanied with that appropriate simplicity too rarely met with in the works of those who have the power of supplying complicated harmonies. The opening theme is extremely melodious; and the solos for both voices (especially that for the second, with the creeping quaver accompaniment), are most happily descriptive of the poetry. In every respect this unpretending little composition has merit far beyond the majority of works of this class which are pressed upon us for notice.

Jamie's on the Stormy Sea. Song. Words by D. M. Moir. Music by Charlotte M. Hewke.

MISS HEWKE has written a pleasing air, with a sufficiently Scottish flavour to render it appropriate to the words. It is generally carefully harmonised; but we should be glad if the G could be cut out of the chord in the second bar of the opening symphony, when the same note appears in the melody. We also think that it would be a great improvement to let the accompaniment continue in quavers in the last half of bar six, as the sudden halt with the voice has a very bad effect. Beyond this we have not a word to say. The song is pretty; and many less attractive ones have become popular.

None will be nigh to hear. Song. Words by Jean Ingelow. Music by Alice Mary Smith.

THIS song is quaint, and the obstinate key-note pedal gives a character to the melody which rescues it from being somewhat common-place. The modulations into the subdominant, in the fourth bar from the end of the voice part, is a good point; and there is a continuity of thought throughout the composition which deserves to be commended.

The Voice of Spring. Words by Mrs. Hemans. Music by Brunelda.

THE melody of this song is harmless, but not so the accompaniment. Brunelda must not double the B natural

in the last bar of page 2, or write consecutive fifths (A, E, and B, F) in the fifth bar of page 3.

DUFF AND STEWART.

Haste not. Part-Song. Written by Wellington Guernsey. Composed by John Barnett.

THE demand for part-songs seems still on the increase; and we are glad to find amongst those who assist in supplying this want many composers already well known to the public for works of acknowledged excellence in other departments of the art. Mr. John Barnett is scarcely a man who could be spared to write part-songs, were there such a thing as an English opera-house in existence; but in the absence of such an institution, we are pleased to see his name occasionally on the title-pages of the current vocal music of the day. "Haste not" is an excellent part-song, simple in construction, but evincing throughout the touch of a master. The theme, which commences with the contraltos, is extremely beautiful; and the final *pianissimo* phrase, lengthened out by the interrupted close, has an air of pure and hopeful resignation in real sympathy with the words.

True Love's Voice. Part-Song. Written by H. T. Arnold, Esq. Composed by J. G. Callcott.

THIS composition has already been sung by Mr. Henry Leslie's choir, and we need scarcely say, therefore, that ample justice has been done to its merits. A careful perusal of the song more than confirms the favourable verdict which we pronounced upon it after a single hearing. The subject is extremely melodious, the voice parts are smoothly written, and the modulations are judicious and well conducted throughout. The change from $\frac{3}{4}$ to $\frac{3}{8}$ rhythm is most effective. We cordially commend this song to the attention of choral Societies.

ASHDOWN AND PARRY.

Constance. Caprice, for the Pianoforte. By Edward W. Saxey.

MR. SAXEY seems to have musical feeling, and we have occasional glimpses in this composition of his power to invent a melody; but he must study harder if he wish to enter the lists as a composer, more especially of an ambitious Caprice like the one before us. In the opening "Andantino," he must certainly have been dreaming of the first movement of Beethoven's "Moonlight" Sonata; but the harmony is so bad (as for example, where the dominant seventh rises to the fifth of the key-note triad, in the fifth bar) that we almost wish the resemblance had been closer than it is. The principal subject, with the rapid *arpeggio* accompaniment is melodious, but is spoiled by the composer's incapacity to harmonise it properly. There is an evident struggle after originality in the second theme in the subdominant, but the syncopated accompaniment of the left hand part produces some most unpleasant effects, especially at the end of the eighth bar, where the leading note clashes with the key-note. The "Allegro Vivace," in $\frac{3}{4}$ rhythm, at the conclusion of the piece, is unmeaning. It would have been much better to let the composition end with a *coda*, built on the principal melody. We have thrown aside pieces which have no more faults in them than this Caprice; but Mr. Saxey will see that we have selected his composition for notice because he shows that he has some musical invention; and we only care to counsel a man to put his thoughts into grammatical language when he has in reality something to say.

Original Correspondence.

THE WELSH TRIPLE HARP.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The favourable manner in which many of the English papers have noticed my appeal for the preservation of an old national instrument—the "Welsh Triple

Harp"—sufficiently indicates that the interest in the subject is not limited to the Principality.

The question, "What is a national instrument?" was well answered at the recent meeting at Llanover Court, when in the course of her address, Lady Llanover said, "I now take this opportunity to impress upon your minds that no instrument can be the national instrument of a country, unless it is sufficiently light for the player to carry it." I should not, however, have ventured to trespass upon your attention now, but for a slight error as regards the "status" of the harp in Wales. One very able writer has remarked that the "Pedal harp has driven the old one out of the country." This may be true, but Wales has gained nothing by the change—the pedal harp may have driven it out, but it has *not taken its place*; and so far as a musical instrument is concerned, Wales is worse off than ever. The pedal harp can never become popular in our country for two reasons—it has no connection with the Principality as a national instrument, and it is far too expensive for ordinary use.

Independently of its historical associations, there are, I think, sufficient reasons for preserving the triple harp, even from an "art point of view." In the present day there is a great tendency to bring everything down to a dead level, and to destroy the charm which consists in the individuality, or tone, peculiar to certain instruments. Whatever may be said in disparagement of the Welsh harp, it possesses sounds which belong to that instrument alone; and all the attempts at so-called "improvements," only tend to render it less interesting as an old national instrument. A valuable contributor to the *Athenæum* (Carl Engel), makes some remarks which may not inaptly be quoted here: "Our various instruments by being more and more perfected, are becoming too much alike in quality of sound, or in that character of tone which Professor Tyndall, in his Lectures on Sound, calls 'clang-tint.' The old instruments, imperfect though they were in many respects, possessed this variety of 'clang-tint' to a high degree; neither were they on this account less capable of expression than our modern ones."

It is hardly fair to judge of the triple harp in the present day, as there are so few players sufficiently skilled to develop its capabilities. Widely, however, as people may differ as to its merits, we cannot ignore the fact that in former generations it was sufficient to arouse the enthusiasm of the Welsh people, and also to create considerable interest in the minds of many eminent musicians. In the reign of George II., Powell, a Welsh harper who used to play before that monarch, drew such tones from his instrument, that the great Handel was delighted with his performance, and composed for him several pieces of music. He also introduced him as a performer in his oratorios, in which there are some songs (harp *obbligato*), that were accompanied by Powell, such as "Tune your Harps," "Praise the Lord" (*Esther*), and "Hark! He Strikes the Golden Lyre" (*Alexander Balus*). (See Edward Jones' "Welsh Bards.")

The subject, however, as I have before stated, is one of nationality rather than of music; but it must not be forgotten that the triple row of strings enabled the old Welsh harpers to produce effects unattainable by any other instrument.

I remain truly yours,

BRINLEY RICHARDS.
St. Mary Abbott's Terrace,
Kensington, Nov. 8, 1869.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Knowing your readiness to aid the advancement of good music, I have been induced to ask the favour of a short space in your valuable journal for a few remarks.

You have frequently alluded in terms of regret to the low class of music which appears to have steadily increased for some years past in public favour, such as one must hear should a visit be paid to our London Music Halls, where trashy, unmeaning "Comic" is in the ascendant, bad taste almost bringing down the house with plaudits.

Now I think this state of things may in some measure be accounted for in this way: first, because the class of music I have mentioned is constantly before the public night after night, and, secondly, because the prices of admission are extremely low, while, on the other hand, music of a classical character is very rarely performed. Even performances of the most popular oratorios are few and far between; and many others that I could mention seem to be entirely forgotten from one season to another; why, I cannot tell. But a more serious drawback is to be found in the prices of admission, as at Exeter Hall, where it appears to be an established rule now to fix the lowest price at three shillings; this shuts out hundreds who would really appreciate the works of our great masters far more than many of those who can afford to pay their guinea for a stall-ticket for mere fashion's sake.

My suggestion, then, is that the lowest price ticket should be reduced to one shilling, and that productions of Oratorios be more frequent. As a member myself of the Handel Festival choir, I feel sure I speak the sentiments of my brother members when I say that we are always ready, when called upon, to assist in those works I am sorry to see so far in the background.

I am, Sir, yours truly,

MUSICUS.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

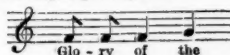
We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

G. P.—It should be sung in quavers, thus:—



T. K. G.—No, to both questions.

"One most anxious."—There is no "Royal road." Practice and perseverance will conquer the difficulty, if, in our correspondent's case, it can be conquered.

A Musical Student.—We know nothing whatever of the work mentioned.

In our notice of the concert at Cheshunt in the last number, the names were printed as they were written in the report forwarded to us. It would be impossible for us to correct the errors contained in the communications sent to us by correspondents.

J. H.—The composition mentioned has not been passed over from "merciful motives," but simply because it is scarcely of sufficient importance to demand a notice.

O. R.—1. There was in the German libretto a part for the Saviour, which was considered objectionable in this country. 2. The change from C to C indicates an acceleration of time to the extent of doubling the pace. In other words, the minim becomes the same in value as the crotchet had been. We take it for granted that our correspondent is aware that C signifies common time, four beats in a bar, and C indicates common time, two beats in a bar. 3. The German words of both "The Creation" and "The Seasons" were written by the Baron Von Swieten, who also is accredited with the original English translation of the latter work (that printed in the full score). The English translation of "The Creation" (in the full score) is attributed to a Mr. Liddell.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collected from the local papers, or supplied to us by occasional correspondents.

ARKSEY.—On Tuesday evening, the 16th ult., a successful Concert was given in the School Room by Mr. Eyre (Director of the Doncaster Choral Union), assisted by Miss Robinson, Miss Mortimer, Mr. T. Carbert, and Mr. G. Carbert. The attendance was good, and the performance gave the greatest satisfaction, Mr. Eyre's buffo singing being specially admired.

BIRKENHEAD.—Master J. C. Andrews gave a Pianoforte Recital in the Music Hall on the 29th October, assisted by Miss Galloway (soprano), before a respectable audience. Master Andrews, who is but thirteen years of age, played with considerable power and expression the following compositions:—Mozart's Sonata in E, op. 6, Beethoven's Rondo (No. 1), op. 51, and his Sonata in A flat, and Handel's "Harmonious Blacksmith," besides two other popular pieces. He was rewarded by one encore and by hearty applause throughout. Miss Galloway gave several solos with much effect, and was three times encored. The main object of the concert, it was understood, was to raise funds to send the young pianist to Germany, for the completion of his studies. Mr. Franklin Haworth accompanied with much skill.

BIRMINGHAM.—A large audience was assembled in the Town Hall on the occasion of Mr. Locker's Concert on the 21st October. In every respect the performance was a thorough success; the choir (containing contingents from all the classes and choral unions under Mr. Locker's direction) singing the whole of the part-music with a delicacy and precision which reflected the highest credit upon their instructor. The principal solo vocalists were Mrs. Alfred Sutton Miss Alice Phillips, Mr. Robert Mason, and Mr. Henry Phillips; Mr. James Matthews (dute), Mr. Frederick Chatterton (harp), Mrs. Samuel Brame and Mr. C. S. Heap (pianoforte), lending valuable assistance in the instrumental department. Mr. Locker conducted the concert with much judgment and taste. This twelfth series of the Birmingham Chamber Concerts commenced on Thursday the 11th ult., before a numerous audience. The programme contained an excellent selection of classical music, all of which was most artistically interpreted by Messrs. H. Hayward, Ries and Wiener (Violins), T. W. Abbott (Viola), Herr Daubert (Violoncello), and C. E. Flavell (Pianoforte). The principal features of the concert were two string Quintets—one in E flat, by Beethoven, and one in G minor, by Mozart, both of which created a marked effect upon the audience. A duet, "La Gaité," by Chopin, admirably rendered by Mr. Flavell and Herr Daubert, was also received with much applause.

BLACKBURN.—St. John's Church, which has been for some time undergoing repairs, was re-opened during the past month. The organ has been entirely repaired, re-voiced, and enlarged by Messrs. C. and J. Whitely, organ builders, of Chester, the sole cost of the improvement having been defrayed by D. and J. Thwaites, Esqrs., two members of the congregation. On the 8th ult., an organ recital was given by Dr. Spark, when a programme was provided eminently calculated to display the capabilities of the instrument, and the well-known skill of the performer.

BLACKPOOL.—A selection of sacred and secular music was given in the New Assembly Rooms on the 8th ult. The vocalists were Miss Clelland, Messrs. Grime, Fisher and Stanton—accompanist, Mr. Grindrod. Miss Clelland sang "From mighty Kings," an effective song by Dr. Hiles called "The Heroic Mother" which was enthusiastically encored. Mr. Fisher and Mr. Stanton were also highly successful—the former in "But Thou didst not leave," and the latter in "Thus saith the Lord." The second part of the concert comprised, amongst other pieces, a pianoforte duet, and "Joyous Life," by Miss Clelland (encored). The concert was exceedingly well attended.

BURLEIGH.—The Poteries Tonic Sol-fa Choristers opened their Concert-season on Tuesday evening, October 26th, with a performance (for the first time in the Poteries in its complete form) of Haydn's *Creation*. The Town Hall was filled with a highly respectable and appreciative audience. The principal vocalists were Miss Clelland, of Manchester; Mr. J. L. Kirby, and Mr. T. Brandon. Mr. C. A. Seymour led a full orchestra, including eleven of Mr. Hallé's band, and the principal local amateurs. Mr. H. Walker presided at the organ, and Mr. Powell was conductor. The local papers speak highly of the singing of Miss Clelland and Mr. Brandon, and they are unanimous in pronouncing that the band and chorus were alike excellent. The choristers intend to repeat the *Messiah* and *Samson* in the course of the season.

CLIFTON.—One of Mr. Daniel's series of Winter Entertainments was given in the large Hall of the Victoria Rooms on the 3rd ult. The vocalists were Madame Sherrington and her sister (Mdlle. José Sherrington), Mr. Nelson Varley, and Mr. and Mrs. Patey. The first part of the programme, selected from *Faust*, was the last scene of Act II., and the whole of Act III. The audience had thus the finest portion of the opera presented to them, and in a manner which amply compensated for the absence of acting and scenery. Madame Sherrington sang her music with much effect. Mrs. Patey was evidently suffering from cold, but in the slight part of Martha, which is almost confined to the third act, her singing was thoroughly good. Mr. Nelson Varley was in excellent voice, and his interpretation of the part of Faust was artistic throughout. Mephistopheles was intended for a heavier bass than Mr. Patey, who nevertheless was highly effective,

as was also Mdlle. José Sherrington, a young lady with a very fine soprano voice. In place of orchestra, M. Lemmons played on the Mustel organ, Mr. King Hall accompanying. The second part of the concert was miscellaneous.

DONCASTER.—On the 8th ult., Mr. Eyre, Choirmaster of the Parish Church, gave his Annual Concert at the Guild-hall, which was attended by most of the principal families of the neighbourhood. The first part of the programme was entirely composed of sacred music, including several selections from Mendelssohn, and one or two from Handel. The principal vocalists were Miss Emmeline Mortimer (who was highly successful in the air, "O, rest in the Lord"), Miss Robinson, Messrs. Carbert and Eyre, and Masters Thornsbay and Laws. Mr. Eyre was much applauded in the stirring song "Arm, arm, ye brave," and also produced much effect in the second part (which was devoted to secular music) by his singing of the "Village Blacksmith," for which he received a hearty encore. The performance of Mr. Robinson (of Hull), on the slide trumpet was also a distinctive feature in the concert.

EDGWARE.—A Concert in connection with the "Penny Readings" took place on the 27th October, in the large room near the Great Northern Railway Station. The principal vocalists were Miss Jessie Kusel, Miss Gibson, Miss Drury, Messrs. Cleavland, Holdom, Terry and Ball. The performance was highly successful, several pieces being encored. The conductor was Mr. J. A. Drage.

EDINBURGH.—At the annual meeting of the Edinburgh University Musical Society, held in the Music Class-room, Park Place, on the 11th ult., the chairman (Professor Christison) warmly congratulated the members upon the success which had hitherto attended the Society, and expressed a hope that amongst the new arrivals in the University there would be found many students able and willing to join the association. The Treasurer submitted a highly favourable report to the meeting, and acknowledged with much satisfaction a donation of five guineas from Professor Oakley. After the report had been adopted, the Committee for next year was elected—Professors Christison and Oakley being appointed Presidents, and Professors MacLagan and Crawford Vice-Presidents.

ERDINGTON.—The Committee of the Erdington Institute gave the first concert for the present season on the 11th ult., at the Public Hall. The principal vocalists were Miss Rigby and Mr. Hatley, who gave several solos with much success; the lady (a sister of the well-known tenor, Mr. Vernon Rigby) displaying an excellent soprano voice and good style of singing. The Institute class gave a selection of part music with much effect; and the Erdington brass band made a very successful *debut* on the occasion. The performance was most ably conducted by Mr. T. G. Locker.

EXMOUTH.—On the 29th October, at the conclusion of the regular weekly practice of the members of the Harmonic Society, at Manchester House, a testimonial was presented to Mr. W. Vinnicombe, the conductor, in the form of an exquisitely embellished electro-plated tea pot, coffee pot, and sugar basin. Mr. J. Melluish, treasurer to the Society, presented the testimonial on behalf of the committee, with a brief and appropriate address. Mr. Vinnicombe was taken by surprise, and, in accepting the testimonial, warmly thanked the committee, assuring them that he should continue to do all in his power for the interests of the Society, and to advance the science of music among its members to the very best of his ability.

FARNBOROUGH, HANTS.—Two concerts were given here on the 9th and 15th ult., by the members of the Farnborough Church Choir. The programme on each occasion consisted of a varied selection of solos, duets, part-songs, &c. Mrs. and the Misses Longman and Sir Arthur Mackworth, Bart., kindly assisted the choir with much effect. Conductor, Mr. Kinkee.

GODSTONE.—A Choral Festival and Harvest Thanksgiving Service was lately held in the Church. A full choral service was performed by the various choirs of the neighbourhood (numbering upwards of one hundred voices) with much devotional feeling. Precentor, the Rev. G. T. Hoare, rector; organist, Mr. Kinkee. After the service, Mr. Kinkee, at the request of several of the congregation, performed a selection of pieces on the organ.

GRANTHAM.—An interesting concert was given in this town on the 18th ult., by Mr. H. P. Dickinson's Choir. The first part consisted of Mozart's *First Mass*, the choruses in which were well sustained, and the general execution denoted a thorough appreciation of the beauties of the work. The second part comprised some excellent ballads, part-songs, and instrumental music, which were very creditably executed. Mr. G. H. Porter, Organist of Louth Parish Church, presided at the harmonium. The proceeds were devoted to a new Organ Fund for St. John's Church, Grantham.

GREENWICH.—The Saturday Evening Concerts, under the direction of Mr. W. Hunt, continue to be very successful. The vocalists on the 20th ult., were Miss Edith Harland, Miss M. Usher, Mr. G. S. Graham, Mr. Farquarson, and Mr. F. H. Bridge. Mr. S. H. Hill was the accompanist.

HOUSLOW.—A Concert was given in the Town Hall, on Thursday the 28th Oct., by the members of the Houslow Sacred Choral Society, under the conductorship of Chas. J. Cross, Esq. The programme consisted of Mozart's *Twelfth Mass* and the first half of *The Messiah*. The solos were sung by Mrs. R. Limpus, Miss Cozens, Mr. Brewster and Mr. C. I. Cross, all of whom acquitted themselves in a very praiseworthy manner. Mrs. Limpus

"Rejoice greatly," and Mr. Cross in "Thus saith the Lord" deserve especial mention. The choruses and accompaniments were executed in excellent style throughout. The accompanists were Mr. F. W. Hidden (Pianoforte), and Mr. W. F. Sheppard (Harmonium). The audience, which filled the hall to overflowing, appeared greatly delighted with the performance; and the concert was a complete success.

ILKLEY, YORKSHIRE.—The first of a series of concerts was given by the students of Ilkley College, on the 8th ult., under the direction of the Principal, E. Sewell, M.A. The programme contained a well-chosen selection of part-songs, by Mendelssohn, Hatton and Barnby, with piano solos, duets and songs. "The Death of Nelson," was rendered with much effect by Mr. Sewell; and a violin solo, of De Beriot's, was delicately executed by Mr. H. B. Sewell. The members of the College choir acquitted themselves most creditably, several of their pieces being re-demanded. The large School-room of the College was filled with the élite of the district, who all appeared delighted with the concert. Mrs. Sewell accompanied the vocal music with taste and judgment. The Rev. J. Snowden, the vicar, expressed the thanks of the guests to Mr. Sewell, and complimented him on the excellence of the performance.

JERSEY.—The new Church in Royal Crescent, which has recently been erected on the site of the Old Jersey Theatre, was opened on the 21st Oct., a congregation of about 2,000 persons being present on the occasion. The organ, which is a very magnificent one, combines all the latest improvements; the diapason, forming the front, is very richly decorated. The organ itself contains 17 stops; but from the arrangement, would appear to contain more. It has been built at the firm of Allen & Co., 114, Euston-road, and has given the greatest satisfaction. The services were conducted by Revds. Moyres, Dymond (resident ministers), Revd. Bourne (President of the connexion from London), Revds. Labdon, Lemon, Holland and several others from various denominations in the Island.

LANDPORT.—The well-arranged programme, for the performance of which Mr. Fleming succeeded in bringing together a band and chorus of 100 performers, attracted, on Tuesday evening, the 26th October, an audience that filled every nook and corner of Clarence-street Chapel, the proceeds being devoted to the funds of that place of worship. The well-organised choir, aided by an excellent orchestra, did ample justice to the familiar, but difficult, choruses of Handel's master-piece, *The Messiah*. The solo vocalists were Miss Fuller, Miss Harris, Messrs. Kiel, Scott, Stephens, and Howe, all of whom were highly efficient in the music allotted to them. The diapason normal was the pitch used at this concert. Mr. Fleming is deserving of the greatest commendation for the very successful manner in which the entire performance was conducted.

LEEDS.—Madlle. Christine Nilsson created an extraordinary effect at her first concert on the 3rd ult., the grand scene from Ambrose Thomas's *Hamlet* (popularly known as the "mad scene," having been received by the audience with the utmost enthusiasm. She has also been singing with equal success in selections from the *Creation* and the *Messiah*. The choruses were well given by the Leeds Madrigal Society. Mr. Sims Reeves sang in his best style, and Madlle. Drasil and Signor Foli were also thoroughly successful. Dr. Spark presided at the organ, and played the "Pastoral Symphony" in the *Messiah* extremely well.

LIVERPOOL.—Mr. T. J. Hughes' Annual Concert was given at the Institute, Mount Street, on Friday, 22nd October, with much success. The first part consisted of a Cantata, by J. Thomas (Pencerdd Gwalla), *The Bride of North Valley*. Principal vocalists, Miss Elsie Clifford, Miss Fanny Armstrong, Mr. S. Allen Jones, and Mrs. T. J. Hughes. Harp accompaniment, Mr. Streather; Organ, Mr. T. Welch; Pianoforte, Mr. W. Roberts and Mr. Sheaf; Chorus, The Birkenhead Cambrian Choral Society; Conductor, Mr. W. Parry. In the second part Mr. Welch played Mendelssohn's Organ Sonata (No. 4). Miss Fanny Armstrong, in Sullivan's song, "Will he come?" Mr. Hughes, in Mr. Brinley Richards's new song, "The Cambrian Plume;" and Mr. Armstrong, in a Serenade by Balfe, were highly effective. Two Duets by Mendelssohn were also excellently sung by the Misses Phillips.—On Wednesday evening, the 3rd ult., Miss Helena Fielding gave her second annual Concert at the small Concert Room, St. George's Hall, under the patronage of his worship the Mayor and other distinguished gentlemen. She was assisted by Miss Elsie Clifford, Mr. Busfield, Mr. W. Neale, Mr. Abertson, and Mr. T. J. Hughes vocalists; Mr. Lionel Hargrave, solo violin; and Mr. W. H. Jude, Conductor. Mr. T. J. Hughes sang, with much expression, Franz Keiser's song, "The Slave," which was encored. Miss Elsie Clifford was very successful in Meyerbeer's "Fisher Maiden," and Miss Fielding sang two songs and played two pianoforte solos with good effect. De Beriot's first concerto, for violin and pianoforte, performed by Mr. Lionel Hargrave and Mr. W. H. Jude, was much admired.—The eighth Concert of the Philharmonic Society for the present season took place on the 9th ult. The principal work performed was Beethoven's *Pastoral Symphony*. The overture to *Semiramide* and the *Midsummer Night's Dream*, were also given with much effect. The vocal portion of the Concert was sustained by Madame Vanzini, the "London Glee and Madrigal Union," and the choral members of the Philharmonic Society. The concert room is too large to do justice to the delicate harmony of the Glee Union, nevertheless two of their exquisitely finished performances were encored. A new cradle

song, by Randegger, accompanied by pianoforte, viola, and violoncello, was received, as it deserved, with much applause; and was excellently interpreted by Madame Vanzini and her accompanists.—The ninth Subscription Concert (for the year 1869) of the Philharmonic Society took place on the 23rd ult., the principal artists being Madlle. Christine Nilsson, Madlle. Drasil, Signor Gardoni, and Signor Foli. In this concert, the chief vocal interest was excited by the wonderful declamation of Madlle. Nilsson in the great "Ophelia" scene, from Ambrose Thomas's opera of *Hamlet*; but Madlle. Drasil sang very finely a song by Benedict, "I murmur not," and, with Signor Gardoni, the *Troatore* duet, "Si la stanchezza m' opprime." Signor Foli was highly successful in his songs; and Madlle. Nilsson and Signor Gardoni sang a duet from *Ernani* most charmingly. The principal instrumental work was Haydn's ever welcome Sinfonia No. 10 in E flat, which went excellently, as did also Cherubini's overture to *Medea*, and Weber's to *Preciosa*. The choral members of the Society gave two very agreeable part-songs. "In this hour," by Pinsuti; and "Parting gleams," by Sullivan, as well as the "Hunting Chorus" from Haydn's *Saisons*.

LYNN.—On Friday, the 19th ult., the Philharmonic Society gave the first Concert of the present season. The first part of the programme contained "The Hallelujah," from Beethoven's *Engedi*, and Weber's *Mass in G*. The second part was a miscellaneous selection of secular music. Miss Robertine Henderson was the principal soprano, and Mr. W. B. Ling, of Peterborough Cathedral, the tenor.

MALVERN.—The Choral Society, with a full band, numbering upwards of sixty performers, gave its first concert on the 15th ult. The selection of music was of a much higher order than has been the rule here; and the interpretation of it was highly creditable. All the instrumental and vocal performers were local. Mr. Langdon (who organised the scheme) conducted, and Mrs. Langdon and Mr. Haynes accompanied.

MANCHESTER.—The Cheetham Town Hall Subscription Concerts commenced on the 1st ult. The first part of the programme consisted of sacred music, and included, "Then round about," the air, "Return, O God of Hosts," (well sung by Miss Tomlinson) and the chorus "To dust his glory." Dr. Henry Hiles' new song "The Hebrew Mother," was also given by Miss Clelland with much pathos. The second part consisted of part-songs, choruses, duets, and songs. The chorus consists of about 40 or 50 well-trained voices, conducted by Mr. Henry Walker.

MORLEY.—On Saturday evening, the 6th ult., a Musical Entertainment, entitled "A Leisure Hour," was given at the Temperance Hall, by Mr. and Mrs. G. H. Ryder. The programme was selected from various operas, and also included airs from the *Creation*. The Hall was well attended. Mr. and Mrs. Ryder were highly successful in their vocal solos, some of which were unanimously encored. The Concert gave much satisfaction to all present.

NEWPORT, ISLE OF WIGHT.—Mr. J. L. Mew, R.A.M., gave the first Concert of the season at the Volunteer Drill Hall, on the 2nd ult., which was very fashionably attended. Amongst the concerted instrumental pieces, calling for the greatest amount of praise, were Beethoven's trio in G (exceedingly well played by Messrs. Mew, J. L. Gubbins, and the Revd. W. H. Nutter,) and Schumann's Quintet, (Messrs. Mew, Gubbins, Way, Prinz, and J. L. Read). Mr. Mew also played with much brilliancy Weber's "Concertstück," with orchestral accompaniments, and Leybach's *Sonambula*. The Revd. W. H. Nutter sang "Non e ver," in a most artistic manner, and Mr. Roche was enthusiastically encored in the "Death of Nelson." Miss Christian, R.A.M., sang splendidly, and was encored in each of her songs.

NEWPORT (MON.)—A Subscription Concert, under distinguished patronage, was given at the Victoria Hall, on the 4th ult., the commodious building being well filled. The services of Madame Lemmens-Sherrington, Mdle. José Sherrington, Madame Patey, Messrs. Nelson Varley, Patey, Chevalier Lemmens, and Mr. King Hall were secured. A selection from Gounod's *Faust*, with several songs, ballads, &c., was very well rendered and received. Mr. Hall was Pianist, and Chevalier Lemmens won a hearty recall for his solo upon the Mustel Organ.

PECKHAM.—Mr. Charles E. Fry's New Entertainment, "An Evening with Shakspere," was again given with great success on the 25th ult., at St. Mary's College. Mr. Fry's most successful efforts were as before, the "Closet Scene" from *Hamlet*, and a Scene with Falstaff, from *Henry IV*, in both of which he was warmly applauded. Madame Emmeline Cole sang "Orpheus with his lute," with great refinement and expression, and, upon being recalled, substituted "Where the bee sucks," with even greater success. Mr. Sedden sang "Sigh no more, ladies," with much feeling; and Mr. Beale was very successful in "O mi-tress mine." Mr. Albert Lowe played an Overture, and Mendelssohn's "W. d'ing March," with much effect, and also accompanied with considerable delicacy.

PLUMSTEAD.—On the 16th ult., an excellent concert was given in the large Central School, in aid of the Organ Fund of St. Margaret's (Parish) Church. The principal vocalists were Miss Bancho Reeves, Miss Philpina Siedle, Miss Julie Siedle, Mr. Strangward, and Mr. Hammond; accompanists, Miss Mascall and Mr. Kettle, organist of the church. Miss Reeves sang with much effect the aria "With verdure clad," and was encored in her songs in the second part. The Misses Siedle and Mr. Strangward were

also highly successful in all their solo music, and Mr. Hammond received much applause for his rendering of "The Village Blacksmith," with harmonium accompaniment, by Mr. Kettle. Several part-songs were given by the choir, the "Marche aux Flambeaux," was well played, as a duet for pianoforte and harmonium, by Miss Mascall and Mr. Kettle; and the concert ended with Haydn's comic trio "Maiden Fair," capitably sung by Messrs. Mells, Strangward and Davies.

PLYMOUTH.—The Plymouth Amateur Vocal Association commenced its third season on the 27th October, with a Concert of great and varied interest. The principal attraction of the programme was Professor Sterndale Bennett's *May Queen*, the solo vocalists in which were Madame Florence Lancia, Mr. Vernon Rigby, and Mr. Orlando Christian. The work was exceedingly well performed. Madame Lancia, in the air, "With the Carol in the Tree," Mr. Vernon Rigby, in "Why do you cruelly roam on and fly me?" and Mr. Christian, in "Tis jolly to hunt," being especially successful. The choruses were carefully and effectively given, the sopranos telling out with much brilliancy in "Wake with a smile, O month of May," with which the Cantata opens. The Second Part was miscellaneous, and included several solos for the vocalists already named, some of which were encored. Mr. F. N. Lühr conducted with much ability, Mr. Henry Reed led the band, and Mr. Hannaford made an excellent accompanist at the Pianoforte.

READING.—The new Operetta by Mr. Birch, *Eveleen, the Rose of the Vale*, was produced on the 21st October, at the Town Hall, with complete success. A local paper speaks in the highest terms of the merit of the music. The principal vocalists were Miss Fanny Heywood, Mr. W. Hawley, and Mr. Theodore Dustin. Mr. Birch conducted his own composition; the reception of which would justify the hope that at no very distant period the work may be heard upon the stage.

SALISBURY.—The Members of the "Sarum Choral Society" have presented Mr. J. E. Richardson, the Cathedral Organist, with a handsome silver teapot, bearing a suitable inscription, in recognition of the valuable services he has rendered the Society as conductor, a post he has honourably occupied for a period of twenty years, and from which he has just retired.

SHEFFIELD.—The musical season opened here on the 1st ult., with the first of a series of orchestral concerts, given by Mr. Froemantle, in the Music Hall. The programme contained some choice orchestral and concert pieces of different schools and periods, combined with some excellent vocal music. The band, which consisted chiefly of members of Mr. Charles Hallé's orchestra, was throughout the evening most efficient. Mr. Iles was leader, and delighted the audience by his rendering of the Andante and Rondo Russe from De Beriot's second concerto. Miss Pakes also did ample justice to the solo parts allotted to her. The vocal portion of the programme was ably sustained by Miss Vinta. The attendance was numerous.—On the 11th ult., the Sheffield Choral Union gave the first of a series of Oratorios in the Music Hall. The work chosen on the occasion was *Elijah*. The principals were Madame Lemmens-Sherrington, Miss Sherrington, Mrs. Patey, Mr. Nel on Varley, and Mr. J. Pacey, and the Oratorio was directed by Mr. E. S. Burton, the able conductor of the Society. Mons. Lemmens officiating as organist. The members of the Union rendered the choruses with much precision and effect. The Concert was a great success, many persons being unable to obtain admission.

SLOUGH.—A Concert was given at the Literary Institute on the 1st ult. Miss Mabel Brent, Mr. Booth, Mr. Mellor, and Mr. Christian were very effective in several vocal solos; and Messrs. Darby, Pea-h, and Ogilvy gave valuable aid in the duets and part-songs. Some of the "Orpheus" pieces were exceedingly well rendered. Mr. Edmund Rogers, of Holy Trinity, Windsor, was the accompanist.

SOUTHAMPTON.—A very excellent concert was lately given by Mr. Ellis Roberts, a well-known harpist at the Hartley Hall, before an inconveniently crowded assembly. Mr. Roberts was assisted by Miss Glanville and Miss Newton, who gave several vocal solos with much effect. As may be expected, the great feature of the evening was the harp playing of Mr. Roberts, who was received in all his performance with the warmest applause, his second piece, "Recollections of Erin," displaying his talents with remarkable success.

SOUTH NORWOOD.—The Musical Society gave a successful performance of *Elijah* on Monday, the 15th ult., under the direction of Mr. W. J. Westbrook. Mr. Ba-ton sang the part of the Prophet with much effect, although he was evidently suffering from hoarseness. The remaining parts were efficiently filled by Miss Susanna Cole, Miss Whitaker, Miss Laura Manvell, and Mr. Phillips. The choral music was excellently sung, the chain of Babel choruses, "Thanks be to God," "Be not afraid," and "He watching over Israel," being most heartily appreciated of all the evening's pieces. The concert was thoroughly satisfactory and reflected the highest credit upon the Society.

STAFFORD.—A Concert in aid of the Staffordshire County Infirmary was given in the Shire Hall, on the 23rd October. The artists engaged on the occasion were Miss Emily Smy, Miss Anven, Messrs. W. Coates and Brandon. The concert, which was well attended, was a decided success, a sum of nearly £90 having been handed over to the fund by R. P. Moore, Esq., Mayor, who acted as treasurer.—The Choral Society, which has not met for two seasons, has once more been organized, and promises to be quite

successful, Handel's *Messiah* being the work chosen for practice. Mr. Edwin Sharpool is again the conductor, and Mr. Linter, leader. Some fifty members have been already enrolled, and many more are expected. It is anticipated that eventually a music-hall suitable for concert purposes will be provided, the town being limited to the Shire Hall, a building not at all adapted for the diffusion of sound.

ST. LEONARDS.—The magnificent structure known as St. Paul's Church was consecrated on the 21st October, by the Lord Bishop of Chichester. The service commenced with a Processional Hymn, "We love the place, O God," which was well sung by a full choir and about sixty clergymen. After the Chancellor had read the sentences of consecration, and the Bishop, having pronounced the work formally and legally done, had attached his signature to the deed, the choir and congregation chanted the 84th, 122nd and 132nd Psalms. The Anthem (the composition of Mr. Abrams, the organist) was followed by the "Hallelujah Chorus." Mr. Abrams' Anthem was extremely effective; and the duet with which it commences was given with much feeling by Messrs. Moore and James. The metrical Psalms were 84th and 100th, new version, sung to St. Stephen and Old Hundredth.

SYDNEY.—The Ninth Musical *Soirée* of the New South Wales Civil Service was given on the 7th September, at the Masonic Hall. The principal attraction in the programme was Barnett's Cantata, *The Ancient Mariner*, which, considering that most of the vocalists were amateurs, was excellently performed. It was scored for the Society's orchestra by Mr. Cullin, who ably conducted the work. The first part contained a good selection of vocal music, all of which was most effectively rendered. The pianoforte accompaniments were played by Mr. Stanley.—Mr. A. Anderson, a native pianist of merit, who recently returned from Europe, where he had been studying under Pauer and Dr. Bennett, has given an excellent concert at the School of Arts, under viceregal patronage. The hall was filled to overflowing, and the playing of Mr. Anderson was much admired. Mr. John Hill also performed at this concert on the violin, and sustained his reputation as a musician of great attainments.—The performance laudably given by Mr. Fisher's choir was largely patronised. Rossini's grand *Mass* is in course of rehearsal by a number of local amateurs, under the directorship of Mr. Corder, who will have the credit of being the first to produce this work in Australia.

TRALEE.—The Tralee Amateur Musical Society inaugurated its autumn session with an interesting concert on the 3rd ult., in the Corn Exchange. An excellent programme was provided, and many of the pieces were performed in a manner which would have reflected credit on professional artists. The concert was opened with Arthur Sullivan's quartet, "O hush thee my babe." Special mention must be made of the singing of Master Bary Gilholy, who displayed a good voice, and was highly successful in all his vocal solos. Mr. Michael Butler (who possesses an excellent tenor voice), Mr. McGrath, the Misses Smith and Miss Wallace are also worthy of commendation. The concert was conducted by Mr. Henry C. Gilholy (organist of Tralee Church), who deserves much credit for the state of efficiency to which he has brought the Choral Society under his direction.

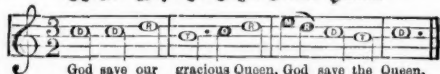
TRURO.—In consequence of the great success of Dr. Bennett's Cantata *The May Queen*, given at the recent Musical Festival here (conducted by Mr. H. G. Trembath, Mus. Bac., Oxon.), the members of the orchestra have, by general request, formed themselves into a Society for the practice and performance of secular music. At the preliminary meeting, held on Monday evening, the 15th ult., it was decided that Barnett's *Ancient Mariner* should be given at the first concert.

WANSTEAD.—The second session of the Wanstead Musical Union commenced on the 8th ult., when the members met, at the residence of Alderman Finnis, to practise Dr. S. Bennett's *May Queen*. The hon. conductor is W. G. Brighton, Esq.

WINDSOR.—The Windsor and Eton Choral Society gave a performance of Haydn's *Creation*, in the Town Hall, on Monday evening the 22nd ult., under distinguished patronage. Miss Banks, Mr. T. Hunt and Mr. Orlando Christian were the principal artists, all of whom were highly successful in their various parts. "With verdure clad" (sung by Miss Banks), "In Native worth" (by Mr. Hunt), and "Now Heaven in fullest glory shone" (by Mr. Christian), were loudly applauded, as was also the duet, "Grateful Consort." The band and chorus of 70 performers, were under the direction of Dr. G. J. Elvey.

ORGAN APPOINTMENTS.—Mr. T. A. Burton, Organist of the Parish Church, Tetbury, to St. Peter's, Bonnington.—Mr. H. Golden Read, Organist and Choirmaster of All Saints', Newington, to St. Mary's, Southwark.

By Her Majesty's Royal Letters Patent.



God save our gracious Queen, God save the Queen.

HAMILTON'S PATENT "UNION" MUSICAL NOTATION.

Lists of Glee, Madrigals, Part Songs, Anthems, and other music printed in this Notation, gratis and post-free from W. HAMILTON, Music Publisher, 33 Bath Street, Glasgow.

London Agent—F. FITZMAN, 20 Paternoster Row.

DURING THE LAST MONTH,

Published by NOVELLO, EWER & CO.

WESLEY, DR. S. S.—Magnificat and Nunc Dimittis, from the Chant Service in F (unison arrangement). Octavo, 2d.**BENEDICITE OMNIA OPERA DOMINI DOMINO;** or, the Song of the Three Children. Arranged to Chant by Dr. Stainer, James Turle, and H. S. Irons. Octavo, 2d.**THE MISERERE (Psalm 51).** Set to Three Gregorian Tones by the Rev. J. Wilberforce Doran, M.A., and Spenser Nottingham. Octavo, 1d.**MOORHOUSE, EDWIN.**—A Short Morning and Evening Service. Octavo, 1s.**SANGSTER, W. H.**—Te Deum and Benedictus Chant Service in E flat. Octavo, 6d.**ROBINSON, JOSEPH.**—Not unto us O Lord (115th Psalm), for 4 solo voices and Chorus. Vocal score, 2s. 6d.; vocal parts, 1s.**TOURS, BERTHOLD.**—God be merciful (Psalm 67). For eight voices. Vocal score, 1s. 6d.; Vocal parts, 1s. 6d.**COWARD, JAMES.**—O Lord correct me. Full, 4 Voices, 6d.**GOSS, JOHN.**—I heard a voice from heaven. Full Anthem for 4 voices. Vocal score, 6d.; vocal parts, 6d.**STEGGALL, DR. C.**—I will cry unto God. Full Anthem for 4 voices. Vocal score, 1s.; vocal parts, 1s.**SPARK, DR. W.**—Balaam's Prophecy, "I shall see Him, but not now." Anthem for Christmas. Vocal score, 1s. 6d.; vocal parts, 1s.**H. B.**—The Epiphany Hymn, "Brightest and best of the Sons of the Morning." Octavo, 4d.**HARPER, JOHN.**—Hymn Tunes and Chants. Octavo, 3d.**HUSBAND, EDWARD.**—Sleep, sleep my beautiful Babe (for Christmas), and Faith of our Fathers. 8vo, 6d.**STEWART, CHAS. H. H.**—Two Hymns: O day of rest and gladness, and Jesu my Lord. Octavo, 6d.**LAWRANCE, EDWARD.**—Abide with me. Evening Hymn. Octavo, 1s.**SCHULTHEIS, W.**—Carmen Marlburienae. Chorus for men's voices, 1s. 3d.**CRAMSE, JOHN.**—Ave Verum. Duet for Soprano and Contralto, 1s.**SILAS, E.**—Four Litanies of the Blessed Virgin. 6d.**GOLDING, EDWARD.**—O tell me art thou faithful still. Song for a tenor voice, 1s. 6d.**BRIDGE, J. FRED.**, Mus. Bac., Oxon. Christmas Bells. "The Time draws near the birth of Christ." A Four-part Song. Octavo, 4d.**RICHARDS, BRINLEY.**—The Cambrian Plume. A Four-part Song. Folio, 6d.; octavo, 1jd.**WALKER, REGINALD H.**—The Lark's aloft. A May Carol. A Four-part Song. Folio, 9d.; octavo, 1jd.**WESTBROOK, W. J.**—Voluntaries for the Organ (No. 32). Price 1s. 6d. Contains: Cornelius March, op. 108 (Mendelssohn), and Andante Cantabile, Sonata in B flat (Mozart).**SILAS, E.**—Original Compositions for the Organ, No. 3 Prelude. 1s.

London: Novello, Ewer and Co.

MRS. BUSH (Soprano)

Is open to Engagements for Concerts and Oratorios. Address 102, Canal-street, Nottingham.

ORGAN METAL PIPES.—Open Tenor, C, £2 13s. Principal, CC, £2 17s. Fifes, each, £1 12s. All other Pipes equally cheap. Fitting of all kinds made to order.**WANTED.** A First-class METAL HAND. Address Green's Patent Organ Pipe Factory, Ipswich.**ONE GUINEA'S** worth of Full-price Music (slightly soiled) for 2s. 6d.; post free 2s. 10d. Piano, Dance and Vocal Music. James Smith and Son. Pianoforte, Harmonium and Music Warehouse, 76, 74, and 72, Lord-street, Liverpool.**MUSIC AND INSTRUMENTS.—DECEMBER SALE.****MESSRS. PUTTICK AND SIMPSON**, Auctioneers of Music and Literary Property and Works of Art, will **SELL**, by **AUCTION**, at their House, 47, Leicester-square, W.C., about the middle of the month, a large Collection of Classical Music, Scores, &c. Also, many thousand pieces of Miscellaneous Modern Publications; Musical Instruments of all kinds, Piano-fortes, Harmoniums, Violins and Violoncellos of high character, the famous Cremona Violins of a distinguished Amateur, Wind Instruments, &c.

* * * Instruments for this Sale can be received until the 8th inst.

DR. SPARKS' QUARTERLY JOURNAL for **SALE.** The four Numbers for 1869 quite new. Under Subscription Price. Apply to W. Fuller, Gramercy.**MUSICAL EVENINGS.**—An Amateur Violinist or Pianist (not Professional, and a Clergyman preferred) is sought to join the family circle of a married gentleman, at his residence near London, in the evening, twice a month, for the Practice of Overtures, &c., with Piano, Violoncello and Harp. References exchanged. Address (by letter only) A.S., Esq., Messrs. Dalton and Lacy, Cockspur-street Charing-cross.**PRIZE OF FIVE GUINEAS.**—The Conductors of the **MUSICIAN, ORGANIST AND CHOIRMASTER** will give, at Easter next, a Prize of Five Guineas for a Musical Setting of the **TE DEUM**. For conditions, see the October number. Price 3d.; by post 4 stamps.—5, Burleigh-street, Strand.**THE OPERA AND THE PRESS.** Second Edition, with a Postscript, by C. L. GRUNSEN, F.R.G.S. Hardwicke, 192, Piccadilly. Price 1s. 6d., or nineteen pence by post, either in town or country. This work has been reviewed in the London and Provincial Publications, as well as in the French, Belgian, Dutch, German, Italian, Spanish, and American Journals.**THE MOST POPULAR SONGS and BALLADS** of the DAY.O Fair Dove, O Fond Dove. A. S. GATTY.
Far Away. Miss M. LINDSAY (Mrs. J. W. BLISS).
The Voice is Near. W. T. WRIGHTSON.
The Daughter of Denmark. BRINLEY RICHARDS.
I Built a Bridge of Fancies. ANNE FRICKER.
When Sparrows Build. Miss M. LINDSAY (Mrs. J. W. BLISS).
Happy be thy Dreams. J. R. THOMAS.
I really am so Sleepy (Comic). A. S. GATTY.
Far on the Deep Blue Sea. J. R. THOMAS.
O ye Tears, and Kathleen Aroon. FRANZ ABT.
God Bless the Prince of Wales. BRINLEY RICHARDS.
Post free for 19 stamps.**MUSICAL PRESENTS.**—A CATALOGUE of High-Class MUSIC for Students and others.—To be had gratis and postage free, a list of 400 Classical Works, bound, such as no other House in Europe can offer. London: Published only by Robert Cocks and Co., New Burlington-street.**FLY PRIZE COMPOSITION.****THE NICENE CREED.** Composed specially for Parish Choirs, and equally adapted for Singing in Unison or in Harmony, by ALEX. S. COOPER. Price 6d. Uni-on copy, 1d.**THE NICENE CREED.** Monophony Setting, with Organ Accompaniment, by ALEX. S. COOPER. Price 3d.
London: Novello, Ewer and Co.**THE CONGREGATIONAL PSALMIST: A**

Companion to all the New Hymn Books. Providing Tunes, Chorales, and Chants, by the best composers. Ancient and Modern. Edited by the Rev. HENRY ALLOD and H. J. GAUNTLETT. Mus. Doc. Compressed Score, cloth, 8s.; roan, gilt, 8s. 6d. Ditto, with Chants, &c. cloth, 8s.; roan, gilt, 8s. 6d. Vocal score, cloth, 8s.; roan, gilt, 8s. 6d. Ditto, with Chants, &c. cloth, 7s.; roan, gilt, 7s. 6d. Instrumental Score, cloth, 12s. 6d.; roan, gilt, 15s. Separate Vo. for Paris, Soprano, Alto, Tenor, and Bass, stiff covers, each, 1s.; limp cloth, 1s. 6d.; roan, gilt, 2s. Ditto, with Chants, cloth, 3s. 6d.; roan, gilt, 4s. Chants, Sanctuses, Anthems, &c. Compressed Score, stiff covers, 1s. 6d.; cloth, 2s.; roan, gilt, 2s. 6d. Ditto, cheap edition, cloth limp, 6d.; cloth boards, 9d. Cheap Sol-fa edition of the Chants, &c., cloth limp, 6d.; cloth boards, 9d. A liberal allowance to Congregations and Classes. London: Hodder and Stoughton, 27, Paternoster-row.

Second Edition, handsomely bound in cloth, folio size, price 12s.; or in Four Books 4s. each.

BACH'S FORTY-EIGHT PRELUDES AND FUGUES, in all the Major and Minor Keys (the well tempered Clavichord). Edited, and collated with all former editions of the Work, by W. T. BESZ.
London: Novello, Ewer and Co.**PIANOFORTE TUNING.—D'ALMAINE**

and Co.'s New Work upon the ART of TUNING the PIANOFORTE and HARMONIUM, wherein the Chief Requisites for Making a Good Tune are clearly illustrated by Scales, Triads, &c., upon both Systems, New and Old. By an EMINENT TUNER. Price One Shilling.

London: D'Almaine and Co., Royal Pianoforte Works, Notting-hill W.; or Novello, Ewer and Co., 1, Berners-street, W.

Eighth Edition.
JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Price, 5s. 6d.; sep. vocal parts, 2s. each.

SUPPLEMENT to the PREVIOUS EDITIONS of the ABOVE, containing Chants for the *Venite*, &c. Price 1s. Vocal Parts, 6d. each.

THE PSALTER, PROPER PSALMS, HYMNS and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. (Large type.) Price 4s. 6d. Novello, Ewer and Co.

Seventh Edition.
JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo., price 1s., in cloth, 1s. 6d.

Fourth Edition.
JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth elegant, price 7s. 6d.

Third Edition.
THE ORDER FOR THE HOLY COMMUNION, Harmonized on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE, Esq. Price 3d. Novello, Ewer and Co.

THE ANGLICAN CHORAL SERVICE BOOK, Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 1s.; cloth, 2s. London: Novello, Ewer and Co. Oxford: Parker.

Sixth Edition.
THE ANGLICAN CHANT-BOOK, edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large Edition, cloth, 4s. London: Novello, Ewer and Co.

OUSELEY and MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second edition. Authorized by His Grace the Archbishop of York. 24mo., without chants, 1s.; with Proper Psalms, 1s. 3d.; small 4to. 5s.; large 4to. £1 1s.; each voice part, separately, 2s. Canticles, score, small quarto, 9d.; separate parts, 3d.; words only, 24mo. 1½d. Novello, Ewer and Co., and Parker and Son.

CONGREGATIONAL CHANTING: FREE CHANT.—CADENCES for the Recitation of the Psalms without pointing marks. By JOHN CROWDY. 1s.

Now ready, price Six Shillings and Sixpence, 4to post, handsomely bound in cloth, the Third Edition of the REV. P. BROWN-BOROUGH'S

SUPPLEMENTAL HYMN AND TUNE BOOK, with a NEW APPENDIX; Containing Hymns by John Ellerton, A. Eubule Evans, &c.; and new TUNES and ARRANGEMENTS by GOSS, SULLIVAN, TURL, E. J. HOPKINS, STREGGALL, STAINER, WESTLAKE, CALKIN, REINAGLE, BARSBY, WARD, VERINDER, HAKING, OUSELEY, BARRETT, FRED. HERVEY, &c., &c. Small Edition of the Words alone, for Congregational use, neatly bound in cloth, price Sixpence. An *Edition de luxe*, on extra large-sized thick toned paper, price one guinea, in sheets.

CHOIRS may be supplied with copies at a considerable reduction, on direct application to the Publisher, provided not less than one dozen copies are required.

London: Novello, Ewer and Co., 1, Berners-street, W.

Price 3s. 6d., cloth, red edges.
THE TUNE BOOK, with the additional Tunes, as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London: Novello, Ewer and Co.

THE BRADFORD TUNE BOOK.—A Selection of CONGREGATIONAL PSALMODY, edited by S. SMITH, Esq., Harmonies by Wm. JACKSON, containing 318 Tunes in various Metres to suit the New Hymn Books. Prices:—

Organ Score, Imperial 8vo. (engraved) cloth boards	8s. 0d.
Do. Foolscap 4to., (printed) do.	5s. 0d.
Do. do. in limp cloth	4s. 0d.
Single Vocal Parts, for the Pew, 32mo. Super Royal, cloth boards	each 1s. 0d.

TONIC SOL-FA EDITION, transcribed by T. K. LONGBOTTOM. Limp cloth, 1s. 6d.; cloth boards, 2s.; roan, gilt edges, 8s. Also, **PSALMS AND CHANTS**, &c. Arranged by S. SMITH, Esq. Organ Score, with words, Foolscap 4to, cloth boards 2s. 6d. Single Vocal Parts, 32mo. Super Royal, do. 1s. 0d. 32mo. (Sunday Schools) No. 7, 9d.—No. 8, 1s.—No. 9, 1s. 3d. 16mo. (Vocal Score) No. 10, 1s. 6d.—No. 11, 2s.—No. 12, 2s. 6d.

THE BRADFORD TUNE BOOK, with PSALMS and CHANTS, in One Volume.

Organ Score, cloth boards	...	8s. 0d.
Do. roan, gilt edges	...	10s. 0d.
Single Vocal Parts, cloth boards	...	each 2s. 0d.

*. The usual allowance to Congregations.

London: Novello, Ewer, and Co.; John Snow and Co.; and the Tonic Sol-fa Agency, Bradford: Thomas Brear. And, by order, of all Booksellers and Musiciansellers.

A Specimen Copy, post free, for Stamps to the value.

THE BRISTOL TUNE BOOK.—A Manual of Tunes and Chants, intended as a companion to all Hymn Books, containing 268 Tunes (100 varieties of metre), and 85 Single and Double Chants. The whole arranged in Short Score, and the Harmonies carefully selected from the best authorities, with ruled music paper for manuscript additions. Adopted in several hundred congregations. Nearly 100,000 copies have already been sold.

No. 1. Limp cloth, turned in ... 2s. 6d.
 „ 2. Cloth boards, red edges, gilt lettered... 3s. 6d.

TONIC SOL-FA EDITION.

„ 3. Limp cloth, turned in ... 2s. 0d.
 „ 4. Cloth boards, red edges, gilt lettered... 2s. 6d.

Congregations or Associations requiring large quantities may obtain them on special terms by application to the Bristol Publishers. London: Novello, Ewer and Co.; Bristol: W. and F. Morgan; and all booksellers and music sellers.

Sixth Edition.
TUNES NEW AND OLD.—Comprising all the metres in the Wesleyan Hymn Book; also Chants, Responses, and Doxologies. Compiled by JOHN DOBSON, and for the most part revised and re-arranged by HENRY JOHN GAUNTLETT, Mus. Doc. London: Novello, Ewer and Co. Sold also at 66, Paternoster-row. Prices: plain cloth, 3s. 6d.; cloth lettered, 4s.; cloth extra, gilt edges, 5s.

Just published,
THE SARUM HYMNAL, with Proper Tunes. Cloth boards, red edges, gilt lettering, 5s.; by post, 5s. 6d. The Music edited by THEODORE EDWARD ATYWARD. Dedicated, by permission, to the Right Rev. Walter Kerr, Lord Bishop of Salisbury, and Precentor of the Province of Canterbury.

Parts 1, 2, and 3, price 1s. each; per post, 1s. 2d. each. Part 4, 2s.; per post, 2s. 3d. A large type edition, with the treble only for Choirs, &c., nearly ready.

THE SARUM HYMNAL. Square 32mo., cloth limp, 6d.; cloth boards, 8d. Fine toned paper edition, cloth gilt, red edges, 1s.; roan, 1s. 3d. A large type edition, square 16mo., cloth, 1s. 2d.; cloth boards, 1s. 8d.

Clergymen sending Post-office Orders to Brown and Co., can have 100 copies of Sixpenny Edition at the rate of 4d. per copy; and the large type edition, one dozen for 11s. and 14s. respectively.

Salisbury: Brown and Co., and W. P. Aylward. London: Simpkin, Marshall and Co., and Metzler and Co.

Now ready, price 6d.,

Second Series of Unison Chants,

With a Varied Accompaniment for the Organ, by

ALEX. S. COOPER.

London: Novello, Ewer and Co.

Just published,
PSALMS, CANTICLES and ANTHEMS for PUBLIC WORSHIP. Containing all the Psalms (Bible Version) and several other Portions of Scripture. Pointed for Chanting, and the Words of a few Anthems. Comprehensive in contents, simple in arrangement. Price, limp cloth, red edges, Fifteen Pence. Liberal discount allowed to Congregations. Bristol: W. and F. Morgan. London: Hamilton, Adams and Co.

THREE SHORT ANTHEMS, suitable for commencing Public Worship, viz.:—“The Lord is in His Holy Temple;” “If we say that we have no sin;” “Render your heart and not your garments.” Music by E. J. WALLIS, Organist of Hoxton Academy Chapel. Price 4d.

Weipert and Co., 266, Regent-street, London.

GREAT IS THE LORD. An Easy Anthem. Price 3d. By HANNAH R. BINFELD, Reading, Berks. A reduction to Choirs.

O LORD, REBUKE ME NOT. An Anthem by G. WILKINSON. Published by Geo. Horsfall, Music Seller, Arcade, Huddersfield. May be had of J. Williams, 24, Berners-street, London, W. Also,

THE LORD IS FULL OF COMPASSION. An Anthem by G. WILKINSON. Published by Geo. Horsfall, Music Seller, Arcade, Huddersfield. May be had of Novello, Ewer and Co., 1, Berners street, London, W.

COMPOSITIONS BY F. DAINTREE.

ANTHEM, “Let Thy merciful ears, O Lord.” Price 1s.

HYMNS.—“Jerusalem the Golden;” “Rock of Ages;” “Holy, Holy, Holy.” Each price 3d.

London: Novello, Ewer and Co.

EASY ANTHEMS for VILLAGE CHOIRS, by W. H. GILL. Price 2d. each.

No. 1. “Christ being raised.”
 No. 2. “Set up Thyself, O God.”
 No. 3. “How dear are Thy counsels.”
 No. 4. “Like as the hart.”
 No. 5. “Behold I bring you good tidings” (Christmas).
 London: Novello, Ewer and Co.

CHRISTMAS CAROLS, New and Old. The Words edited by the Rev. H. R. BRAMLEY, M.A. The Music edited by JOHN STAINER, M.A. Mus. Doc. Price 1s. 6d. sewed, bound in green cloth, gilt, 2s. 6d. Words, 1½d.

CONTENTS:

God rest you, merry gentlemen ...	Traditional Air.
The Manger Throne ...	Dr. Steggall.
A Virgin unspotted ...	Traditional Air.
Come, ye lofty ...	Dr. Elvey.
Come, tune your heart ...	Rev. Sir F. A. G. Onseley, Bart.
The first Nowell ...	Traditional Air.
Jesu, hail ...	Dr. Stainer.
Good Christian men, rejoice ...	Old German.
Sleep, holy Babe ...	Dr. Dykes.
Good King Wenceslas ...	Helmere's Christmas Carols.
When I view the Mother holding ...	J. Barnby.
The seven joys of Mary ...	Traditional Air.
On the Birth-day of the Lord ...	Dr. Dykes.
What Child is this? ...	Old English.
Glorious, beauteous, golden-bright ...	Maria Tiddeman.
Waken, Christian children ...	Rev. S. C. Hamerton, M.A.
A Child this day is born ...	Traditional Air.
Carol for Christmas Eve ...	Rev. Sir F. A. G. Onseley, Bart.
When Christ was born ...	Arthur H. Brown.
Christmas Morning Hymn ...	J. Barnby.

London: Novello, Ewer and Co.

CAROLS ANCIENT AND MODERN. Words and Music. Forty-five Christmas and Epiphany Carols, for use in Church, &c. Cloth, 1s. 6d.; Words only, 3d.
London: Metzler and Co., Great Marlborough-street, W.

This day is published, price 1s.

PSALM TUNES and CHRISTMAS HYMNS and CAROLS, chiefly by J. W.; with the addition of several new Tunes by the same, and also of several (by permission) from other sources, nearly all hitherto unpublished; and including Two Carols, composed expressly for this Work by Dr. GAUNTLETT and JOSEPH BARNBY, Esq. The Words selected chiefly (by permission) from "THE BOOK OF PRAISE." Third Edition; revised, and nearly doubled in number of Hymns and Tunes.

London: Novello, Ewer and Co., 1, Berners-street, W.

HYMNS and Carols for CHRISTMAS, set to Music by JOSEPH BARNBY. Octavo, price 2d. each.

- "O come, all ye Faithful." Hymn. Four voices.
- "When I view the Mother holding." Carol. Treble voices.
- "Twain in the winter cold." Carol. Four voices.
- "Holy night! peaceful night." Carol. Four voices.

London: Novello, Ewer and Co.

NEW CHRISTMAS HYMN TUNE, with Chorus, for 1869.—"Hail, thou ever blessed morn," by HEMY (Author of "O Paradise!") Folio size, 1s. 6d. Half price, net, 9d. Octavo size, net, 3d. Books of Words only, with nine other Hymns, 6d. per dozen. Published by A. Dimoline, Music-seller to H.R.H. the Prince of Wales, 34, College-green, Bristol, opposite the Cathedral.

THE CHEAPEST CHRISTMAS MUSIC for Choirs, Singing Classes, Congregations, &c., is published in THE CHORAL CYCLOPEDIA, in Penny Numbers, Sixpenny Parts, or complete in a Handsome Book, small to, for 7s. 6d. "Lo! He Comes" and other Advent Hymns, for One Penny, in No. 51. Eight Christmas Carols for One Penny, in No. 29. Ten Christmas Hymns for One Penny, in No. 30. All in Vocal Score.

F. Pitman, Paternoster-row; and all Booksellers.

CHRISTMAS EVE AT SEA. Song. 11 stampt.

The Fisherman Polka. 11 stampt.

London: B. Congreve, 8, Maida-hill West, W.

ADESTE FIDELES (Approach, all ye faithful). A new setting of this ancient Christmas Hymn. Price 1½d.

Novello, Ewer and Co., and B. Congreve.

"I WISH YOU A MERRY CHRISTMAS."

- 1 Song. Price 6d. nett.
- Ditto, as a Four-Part Song. 3d. Twelve copies, 1s. 6d.
- "A Happy New Year." Song and Chorus. 6d. nett.
- "Give me the lusty Winter Time." Four-Part Song. Compressed score, 6d. nett. Parts, 3d. per set.
- "The Holly Tree and Mistletoe." Four-part Song. Compressed score, 6d. nett. Parts, 3d. per set.

To be had of the Composer, W. T. BELCHER, Mus. Bac., Oxon., 3, Hampstead-road, Birmingham.

AND THE ANGEL SAID UNTO THEM. A Christmas Anthem for four voices. Composed by G. LEBURN CARLEY. 8vo. 3d. London: Novello, Ewer and Co.

FOR CHRISTMAS and NEW YEAR.—CHORAL HARMONY, Nos. 7, 11, 78, 97, 156, 157, price 1d. each, contain Sacred and Secular Part Music. London: D. Colville, Red Lion-court, Fleet-street; and F. Pitman, 20, Paternoster-row.

MR. DIAPASON and HIS GHOST is the new musical Ghost Story for Christmas for Penny Readings. Free for two stamps. Address, The Editor of Musical Journal, Bognor, Sussex.

DR. SPARK'S NEW ANTHEM FOR CHRISTMAS. BALAAM'S PROPHECY, "I shall see Him, but not now." For Four Voices, Verse and Chorus, with Organ Accompaniment. Score, 1s. 6d. (free by post). Separate vocal parts, 1s.

(From The Western Times.)

"The Anthem is written throughout with true musical feeling, and is well worthy of Dr. Spark's reputation."

(From The Express.)

"It is comparatively short and easy, but both beautiful and effective. * * * We cordially recommend it to the lovers of the best modern Church Music."

London: Novello, Ewer and Co., 1, Berners-street, W.

SIMPLE CAROLLERS ARE WE.—Carol for Christmas-tide. Words by J. P. Douglas. Music by J. B. Boucher.

I.

Simple Carollers are we,
Brethren in Communion;
Jesus Christ's Nativity
Is our bond of union.
Wine or wassail heed we not,
Precious gift or guerdon;
Him we sing who, without blot,
Bore our sin's dead burden.

II.

Though the star o'er Bethlehem's plain,
Sages watch no longer;
While the swift years wax and wane,
Christian love grows stronger;
Over ev'ry land and sea,
Speeds the Gospel story;
This is Christ's Nativity.
Give Him praise and glory.

III.

Not with sceptre, glory crown'd,
Came the regal stranger,
He in meanest garb was found,
Nurtur'd in a manger.
King to ransom, and set free:
Priest of our salvation!
With a song of jubilee,
Hail Him ev'ry nation.

Price Twopence.

London: Novello, Ewer and Co.

N.B.—The above words are the copyright of the Composer.

THREE HYMNS for CHRISTMAS.

- 1 Hark, the Herald Angels sing.
- 2 High let us raise.
- 3 While Shepherds watched.

Octavo, price 4d. Also,

HAIL WITH GLAD SONGS. Octavo, 3d. Words by the Rev. Canon WHITLEY, M.A., F.R.S. Music by the Rev. W. H. BLISS, Mus. Bac., Oxon. London: Novello, Ewer and Co.

Just published, price 4d.

CHRISTMAS BELLS ("The time draws near the birth of Christ.") Words from "In Memoriam," by ALFRED TENNYSON. Music by J. FREDERICK BRIDGE, Mus. Bac., Oxon., Organist of Manchester Cathedral.

London: Novello, Ewer and Co.

TO CHOIRS and CHORAL CLASSES.

Now Ready.

A CHRISTMAS CANTATA, containing easy Music for Choral Classes. Argument: Christmas Eve is celebrated at a Village by an Evening Service at the Church; the bells afterwards ring for Christmas, and the Choir go from house to house singing Carols.—The great Festival is announced by the Angel, and by the ringing of the bells, and the singing of Carols.—The Service at the Church.—The Festival is kept at home, where friends meet from far and near.

Price 5s. Six copies for singers, 1s. 3d. each; twelve ditto, 1s. each. Thirty-one pages of Music. Address, The Editor of The Musical Journal, Bognor, Sussex. (Words of Cantata, free for one stamp.)

AUTHORISED EDITION FOR RUGBY SCHOOL.

Just Published.

THE ELEMENTS of MUSIC SYSTEMATICALLY EXPLAINED, with an Appendix for the use of Rugby School. By HENRY C. LUXN, (Member and Professor of the Royal Academy of Music.) Price 1s. 6d.

Also, the same work (with a Chapter addressed to Pianoforte players, in place of the Appendix.) Price 1s.
London: C. Jefferys, 57, Berners Street.

Price 6d. sewed: 1s. cloth.

NOVELLO'S ANALYSIS of VOCAL RUDIMENTS, by Question and Answer. Contains:—The Gamut, the Soprano, Alto, Tenor and Bass Staffs; Duration of Sound; Time; Rhythm; Intervals; the Scale; Words and Signs; Gregorian Notation; and Cathedral Music.

Four several Editions of this Analysis are printed, with all the Examples in their proper Cliffs.
London: Novello, Ewer and Co.

RUTH. By OTTO GOLDSCHMIDT. All the favourite Songs, Duets, Trios, &c., sung at Exeter Hall by Mdme. Lind-Goldschmidt, Mdme. Patey, Mr. Montem Smith, and Mr. Sanley, published separately. The work complete, 21s. Lists on application. Lamborn Cock & Co., 63, New Bond-street.

THE CAPTIVITY.—F. HOWELL'S Oratorio, performed at Birmingham, &c., is now published complete, in one volume, price 14s. The Songs, Choruses, &c., may be had separately. Metzler & Co., 37, Great Marlborough-street, London.

To be published in 1870.
ST. JOHN THE BAPTIST. An Oratorio (performed by the Kidderminster Philharmonic Society, Nov. 12, 1867). Composed by WILLIAM TAYLOR, Mus. Bac., Oxon., Organist of St. Mary's Parish Church and the Philharmonic Society, Kidderminster.

Price to Subscribers (Pianoforte Score, Folio), £1 1s.; Non-Subscribers, £1 11s. 6d.
Subscribers' names received by Novello, Ewer and Co.

TO CHORAL SOCIETIES AND NATIONAL SCHOOLS.
"GO WHEN THE MORNING SHINETH."
By H. B. Harmonized for four voices, by T. GARDNER, Organist of St. Michael's, Highgate, for the Opening of Columbia-square Market, by Mrs. Burdett Coutts, on the 28th of April, 1869, and sung by the United Choirs of St. Stephen's, Westminster; St. Thomas', Bethnal-green; and St. Michael's, Highgate. The profits on the sale will be given to the Royal Society for the Prevention of Cruelty to Animals. 3d thousand. Price 4d.
London: Novello, Ewer and Co.

Price sixpence.
NEW SACRED MELODY for the ADVENT HYMN.—"Hark the glad sound! the Saviour comes," by H. B. Inscribed to the Head Master, Assistant Masters and Scholars of Sir Roger Choimley's School, Highgate.
London: Novello Ewer and Co.

NEW SACRED MELODY for the EPIPHANY HYMN.—"Brightest and Best of the Sons of the Morning," inscribed, with permission, to Her Grace the Duchess of Wellington, by H. B. Price Fourpence
London: Novello, Ewer and Co.

Third Edition, sent post free for six stamps.
RISE MY SOUL AND STRETCH THY WINGS.
Composed and arranged for Four Voices and Piano, by RICHARD M'KILLOR, Organist and Music-seller, Cross Church-street Huddersfield. London: Novello, Ewer and Co.

NEW ANTHEM by W. SMALLWOOD.—"Awake, put on thy strength," For 4 voices. Full music size. Post free for 7 stamps. London: B. Williams, 19, Paternoster-row.

THE NEW AND POPULAR TUNE, "Abide with me fast falls the eventide," for four voices (in harmony), and separate Organ Accompaniment, by EDWARD LAWRENCE, Organist, &c., Merthyr Tydvil, 1s. The Clergy and Choirs supplied with a dozen copies or more, by the Composer, on exceedingly liberal terms. Also, the same Composer's most admired "Six Responses to the Commandments." Price 1s.
London: Novello Ewer and Co.

For Christmas-tide. Just Published. Price 6d., by post, 7d.
DR. FABER'S NEW HYMN, "Sleep, sleep, my Beautiful Babe;" found amongst his papers after his death. Set to music for the first time by EDWARD HUSBAND. Together with "Faith of our Fathers."
London: Novello, Ewer and Co., 1, Berners-street, W.

FOUR KYRIE ELEISONS, by JOHN HARRISON, Organist, S. Andrew Deal. 2d.
ANTHEM for four voices, "Blessed are they that fear the Lord," by Ditto 1s. 6d.
VOLUNTARIES for Organ or Harmonium, by Ditto. 3s.
Will be published shortly, **HARMONIES TO THE APOSTLES' CREED,** by John Harrison.
London: Novello, Ewer and Co.

NON NOBIS DOMINE, arranged to the Corresponding English Words, by Rev. W. G. LONGDEN, for the Use of Choral Meetings, as an Introit, or Anthem, or Grace after Meat. Price One Penny; Nineteen a dozen; or Five Shillings a hundred. London: Novello, Ewer and Co., 1, Berners-street, W.

CHARMEN MARLBURIENSE (Alma Mater), for Tenors and Basses. Music by WILHELM SCHULTHEIS. Price 1s. 3d. London: Novello, Ewer and Co.

NEW SONGS.—"The Home Gathering" (dedicated to Miss Victoria Wellesley). "Fairest Flower." "Good Bye." 12 stamps each. Address H. Hendy, Strathfield-saye, Winchfield, Hants.

RECOLLECTIONS OF SWITZERLAND. Six Songs Written and Composed by HENRIETTA LEIGH of Grief, Taunton, and dedicated to her Pupils. The set to be had of the Composer, as above, for 2s. 7d. in stamps; or of the Publishers, Novello, Ewer and Co.

MUSIC IN FIGURES.—A Demonstration of the Musical Scale, by the Euing Lecturer at the Andersonian University, Glasgow. Price 6d.; by post, 7d.; to be had from Mr. R. Donaldson, St. Vincent-street; and Messrs. Bryce and Co., and G. Galle, Buchanan-street, Glasgow; and at the Tonic Sol-fa Agency, 43, Paternoster-row, London.

Cloth, 2s. 6d.
CALCOTT'S GRAMMAR of MUSIC. Pitman's New and Improved Edition.

"It is not possible to name a treatise so copious in information, so rich in examples, and in which the explanations are given in so masterly and so clear a manner as Calcott's 'Grammar of Music.'" London: F. Pitman, 20, Paternoster-row.

Singing Cards

FOR THE USE OF CHOIRS, CHOIRMASTERS, SCHOOLS, AND ELEMENTARY CLASSES. In a convenient size for placing in the hands of Choir Boys or School Children, containing in three simple but comprehensive lessons, the rudiments of Music, with a sure and easy method of Singing at Sight, according to the Old Notation. Price 6d. Allowance to Clergymen and Choirmasters on Twenty-five copies and upwards. Specimen copy sent post free for seven stamps. London: Novello, Ewer and Co.; Birmingham: Russell, Bennett Hill; Educational Trading Co.

Just published, Second Edition, reduced to 1s. 6d.
A MANUAL OF SINGING, for the use of Choir Trainers and Schoolmasters. By RICHARD MANN, Organist of the Abbey Church, Cirencester, &c. Contents:—The theory of music explained in a concise manner, with the use of as few technical terms as possible, together with full directions to the trainer as to the mode of teaching it; a series of progressive exercises for one, two, and three voices; exercises for the cultivation of the voice; lists of easy sacred and secular music, &c.
This work offers to the clergy and other amateur choir trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight, in a comparatively short time. London: Novello, Ewer and Co.

ARRANGEMENTS for the ORGAN. By JOHN STAINER. In Numbers, 2s. each.
No. 1. Andante, from the Quintet in E flat (Op. 4) ... Beethoven.
Minuet from the Oboe Concertos ... Handel.
2. Andante, from a Pianoforte Duet ... Mozart.
Overture, *Seneca* ... Handel.
3. Introduction and Allegro from a Symphony ... Haydn.
Andante molto, from Pianoforte Sonata (Op. 122) ... Schubert.
4. Sinfonia (*Last Judgment*) ... Spohr.
Kyrie eleison (Mass No. 4) ... Eybler.
[To be continued.]
London: Novello, Ewer and Co.

Subscribers, 2s. 6d. Non-Subscribers, 5s.
THE ORGANIST'S QUARTERLY JOURNAL.
Part V. (January 1st, 1870), will contain the following Nine Original Pieces, nearly all being easy:—
1. Fughetta, in G minor ... G. Kuhnstedt (Erfurt).
2. Andante con Moto, in B flat ... Henry Smart.
3. Melody, in C major ... E. Silas.
4. Andante Past-orale, in A major ... Dr. Stegell.
5. Andantino, in F minor ... E. Batiste.
6. Postlude (Alma Marcia), in F major ... E. Batiste.
7. Adagio (Choral Hymn), in E flat ... Wm. Spark.
8. Andante, in A minor ... G. A. Macfarren.
9. Theme, in A major ... F. W. Hind.
Every Part will, in future, contain at least two Easy Pieces for Young Organists.
"A cheap, useful and most valuable work for all classes of musicians."—*Musical World*.
London: Novello, Ewer and Co., 1, Berners-street, W.

NEW ORGAN ARRANGEMENTS.
FOUR SELECT MOVEMENTS from W. STERN-DALE BENNETT'S Sacred Cantata, "THE WOMAN OF SAMARIA," by G. M. GARRETT, Mus. D.
No. 1. Who-e-ver drinketh of this Water ... 3 0
2. O Lord, Thou hast searched me out ... 3 0
3. G d is a Spirit ... 3 0
4. I will call upon the Lord ... 4 0
5. And blessed, blessed be the Lord God of Israel ... 4 0
London: Lamborn Cock and Co., 62 and 63, New Bond-street.

TO ALL ORGANISTS. THE WANT SUPPLIED.
NEW VOLUNTARIES, Vol. I. Easy, expressly composed by best English Composers. Seventy-two pages. Third edition. Price 5s.
VOLUNTARIES, Vol. II. Very easy. Fifty-two Numbers. Price 3s. 6d.
VOLUNTARIES, Vol. III. "New Concluding Voluntaries," expressly composed by English Composers, with pedal obligato. The music of an elaborate character. Sixty-three pages, large folio size, and best paper and printing. Price 12s. Address, The Editor of *New Voluntaries*, Bognor, Sussex.

WITH THE ORIGINAL ENGLISH WORDS.

MENDELSSOHN'S THIRTEEN TWO-PART SONGS. Complete, folio size, 5s.; octavo, 2s.; or singly, folio size, 2s. each.

- No. 1. I would that my Love.
2. The Passage Bird.
3. Greeting.
4. Autumn Song.
5. O wert thou in the cauld blast.
6. The May Bells and the Flowers.
7. My Bark is bounding.
8. Can I light-hearted be?
9. Evening Song.
10. Zuleika and Hassan.
11. The Sabbath Morn.
12. The Harvest Field.
13. Song from *Ruy Blas*.

N.B.—The Quartett Score to No. 13, 1s.

The separate Nos. sold at half-price.

London: Novello, Ewer and Co., 1, Berners-street, and 35, Poultry.

SUNG by a THOUSAND VOICES in the Town Hall, Birmingham—MAY DAY. Four-Part Song. Poetry by Dr. JOHN WOLCOT. Music by STEPHEN S. STRATTON. Price Three-halfpence.

MONARCH WINTER. Four-Part Song. Vocal score, 1s. 6d. Vocal parts, 1s. London: Novello, Ewer and Co.

NEW PART-SONGS, with Pianoforte Accompaniment. One Penny each.

- | | | |
|--------------------------------|-----|------------------|
| Arise, my Love! my Lady bright | ... | J. L. Hatton. |
| Now the Grass with Dew is wet | ... | J. L. Hatton. |
| Fairy Bells | ... | G. A. Macfarren. |
| Home and Friends | ... | G. A. Macfarren. |
| By-gone Days | ... | H. Smart. |
| O come unto the Woods away | ... | H. Smart. |

London: F. Pitman, 20, Paternoster-row.

WILLIAM J. YOUNG'S Popular Part Songs for S.A.T.B. Svo.

- | | s. d. |
|--|------------------|
| 1. "I love the merry spring time" | 11th edition 0 2 |
| 2. Gaily thro' the greenwood | 12th " 0 2 |
| 3. Welcome merry May | 6th " 0 2 |
| 4. The mountain Maid | 5th " 0 2 |
| 5. Come o'er the mountain | 7th " 0 2 |
| 6. Hail merry, merry Christmas | 9th " 0 2 |
| 7. Songs of praise the angels sang | 4th " 0 3 |
| 8. Blow ye balmy breezes blow | 5th " 0 3 |
| 9. Fairy Revels | 5th " 0 3 |
| 10. Oh! peaceful vale of rest | 4th " 0 1 1/2 |
| 11. The merry Bird | 4th " 0 3 |
| 12. Come let us be merry and gay | 4th " 0 3 |
| 13. Forest echoes | 4th " 0 3 |
| 14. Haste ye merry elves | 3rd " 0 3 |

London: Novello, Ewer and Co., and all Music-sellers; or of the Composer, 6, Grove-terrace, Longsight, Manchester.

W. W. PEARSON'S GLEES, &c.

- THERE'S BEAUTY IN THE DEEP. 1 1/2d.
THE CORAL GROVE. 3d.
THE IRONFOUNDERS. 3d.
THE STORMY PETREL. 3d.
SWEET TO LIVE UPON THE MOUNTAIN. 2d.
ALL CREATION, &c. (Metrical Anthem). 3d.
London: Novello, Ewer and Co.

NEW SONGS for a BASS VOICE.—"One good

turn deserves another." Poetry by T. CAREY. Music by W. REDMOND. Free for 15 stamps. "The Right Man in the Right Place." Poetry by H. WALKER. Music by J. W. CHERRY. "Act like a Man." Poetry and Music by H. FARR (Author of "Never mind the rest.") Each post free for 15 stamps. London: B. Williams, 19, Paternoster-row.

NEW SONG.—"Sail, Ho!" The Poetry by

PASSMORE. Music by G. BARKER. For a Baritone Voice. One of the most sparkling songs without difficulty yet written. Free for 15 stamps. London: B. Williams, 19, Paternoster-row.

Just published.

A SHADOW. Song by ADELAIDE ANNE PROCTER.

Composed by FREDERIC N. LÖBE. 3s.
FLEUR DE LIS. Mazurka de Salon, pour Piano, by FREDERIC N. LÖBE. 4s. Post free for 25 stamps.

THE CRYSTAL WALTZES. By F. N. LÖBE. Price 4s.
MARCH FOR THE PIANOFORTE. 3s.
London: Novello, Ewer and Co.

I DREAMT I STOOD IN MY HOME SO

BRIGHT. Ballad. Post free for 15 stamps. J. NIGHTINGALE, Prospect Cottage, Buckland-Dover.

DAY DREAM WALTZ. By F. DAINTREE.

Price 4s.
B. Williams, Paternoster-row; or Author, Highbury College.

MEDITATIONS on a FLOWER GARDEN, for

Piano, by E. BESWICK, Pendleton, Manchester. Post free for 15 stamps.

NOVELLO'S

CHEAP OCTAVO EDITION

OF

PIANOFORTE CLASSICS.

MENDELSSOHN'S <i>Lieder ohne Worte</i> , the 8 Books complete	...	...	4 0
BEETHOVEN'S Thirty-Eight Sonatas	...	...	5 0
BEETHOVEN'S Thirty-Four Miscellaneous Pieces	...	...	2 0
SCHUBERT'S Ten Sonatas	...	...	4 0
SCHUBERT'S Dances, complete	...	...	1 6
SCHUBERT'S Pieces	...	...	2 0
MOZART'S Eighteen Sonatas	...	...	3 6
WEBER'S Complete Pianoforte Works	...	...	4 0
SCHUMANN'S Album, containing 43 Pieces	...	...	4 0
SCHUMANN'S Forest Scenes. Nine Easy Pieces	...	...	2 0

London: Novello, Ewer and Co.

PAUER'S COMPLETE EDITIONS of the CLASSICS for the PIANO. Large 8vo.:

- BEETHOVEN.—79 Piano Works, in 2 vols. 12s., or singly:
Vol. I.—38 Sonatas, with Portrait, Biography, Metronome, &c. 6s.
Vol. II.—41 Variations and smaller Pieces, and Piano Duets. 6s.
MOZART.—63 Piano Works, complete in 2 vols. 10s., or singly:
Vol. I.—22 Sonatas, with Portrait, Biography, Metronome, &c. 5s.
Vol. II.—41 Variations and smaller Pieces, and 8 Piano Duets. 5s.
BACH.—Popular Pieces, fingered. 2s.
CHOPIN.—Complete, 10 Waltzes. 3s.
FIELD.—Complete, 9 Nocturnes. 2s.
SCHUBERT.—Piano Sonatas, with Biography, &c. 5s.
SCHUMANN Album, with advice to Young Musicians. 4s.
WEBER.—Complete, 23 Piano Works, with Portrait, Biography, &c. 5s.

Augener and Co., Beethoven House, 86, Newgate-street, and Fourbert's-place, Regent-street, London; and Palace-place, Brighton.

NEW PIANOFORTE MUSIC BY C. A. BARRY.

BIRTHDAY MARCH, inscribed to George Grove, Esq. Price 6s.

THEME, with VARIATIONS (Duet), inscribed to Professor H. S. Oakeley. Price 6s.

London: Lamborn Cook and Co.; and Novello, Ewer and Co.

The above sold at half-price.

A. MULLEN'S PIANOFORTE INSTRUCTIONS.—The easiest published. The Lessons being strictly

progressive, can be taught from the beginning to the end. Are invaluable to teachers. Price 4s.

London: B. Williams, 19, Paternoster-row.

NEW DANCE MUSIC.—The Fairy Swing Polka.

Wild Roses Polka. Both by W. SMALLWOOD. Great Hit Galop. Corn flower Quadrilles. Merry Winter Nights' Quadrilles. All three by A. MULLEN. Titles splendidly illustrated. Each post free for 15 stamps. B. Williams, 19, Paternoster-row.

NEW WALTZES by W. H. BIRCH.—"Queen of the Flowers." "Sicily." The titles illustrated in the highest

style of art, the music danceable and melodious. Each 4s.

London: B. Williams, 19, Paternoster-row.

NEW PIANOFORTE PIECES by

T. ALBION ALDERSON.

"STARLIGHT." Nocturne.

"MAY BLOSSOMS." Morceau de Salon.

"DREAMLAND." Romance.

"TARANTELLA."

"ROSEBUD." Grand Galop.

"HAWARDEN." March.

4s. each. Sold at half price.

Ashdown and Parry, 18, Hanover-square, W.

Just published.

MARCH OF THE CRUSADERS.

from F. Liszt's

Legend of St. Elizabeth,

Arranged for the Organ by

W. M. BYROM.

Four Shillings.

The same arranged for the Piano, 4s.

D. BROCCA'S

Three favourite Arrangements for the Piano:

BACH'S BOUCE. In F, from the Violoncello Sonatas, 3s.

HANDEL'S HORNSPIPE. 1s. 6d.

SCHUMANN'S FAVOURITE SKETCH. 1s. 6d.

SALVE REGINA.

For Mezzo-Soprano or Tenor,

By the Rev. DOMENICO CARMUSCI.

Cantore della Capel a Pontificia.

Three Shillings.

Published by W. CHERNY, 81, Regent Street (W.).

ROSSINI'S MESSE SOLENNELLE, FOR THE ORGAN. CHAPPELL'S ORGAN JOURNAL,

All arranged with pedal obligato by Dr. SPARK (Organist of the Town Hall, &c., Leeds). Price 3s. each.

1. Sanctus. | 2. Domine Deus. | 3. Gratias Agimus. | 4. Crucifixus.

(To be continued.)

TO SINGING CLASSES, CHOIRS, &c. &c. CHAPPELL'S VOCAL LIBRARY OF PART-SONGS, &c.

Composed or Arranged by			Price	Composed or Arranged by			Price
1. Dulce Domum. S.A.T.B. ...	G. A. Macfarren .	2d.	22. Sabbath Bells. S.A.T.B. ...	Henry Smart ...	2d.		
2. Down among the dead men. S.A.T.B. ...	"	2d.	23. Serenade. S.A.T.B. ...	"	2d.		
3. The girl I left behind me. S.A.T.B. ...	"	2d.	24. Cold Autumn Wind. S.A.T.B. ...	"	2d.		
4. British Grenadiers. S.A.T.B. ...	"	4d.	25. Orpheus with his lute. S.S.S. ...	Bennett Gilbert...	2d.		
5. Long live England's future Queen. S.A.T.B. ...	Dr. Rimbault	2d.	26. Lullaby. S.A.A. ...	"	2d.		
6. My task is ended Song and Chorus). A.T.B.B. ...	Balfe ...	4d.	27. This is my own, my native land. S.A.T.B. ...	G. A. Macfarren .	2d.		
7. Thus spake one Summer's day. S.A.T.B. ...	Abt ...	4d.	28. March of the men of Harlech. S.A.T.B. ...	Dr. Rimbault	4d.		
8. Soldier's Chorus. T.T.B.B. ...	Gounod...	4d.	29. God save the Queen. S.A.T.B. ...	"	2d.		
9. The Kermesse (Scene from "Faust").	"	6d.	30. Rule, Britannia. S.A.T.B. ...	"	2d.		
10. Up, quit thy bower. S.A.T.B. ...	Brinley Richards	2d.	31. The Retreat. T.T.B.B. ...	L. de Rille	4d.		
11. Maidens, never go a-wooing. S.S.T.T.B. ...	G. A. Macfarren .	4d.	32. Lo! Morn is breaking. S.S.S. ...	Cherubini	2d.		
12. Faggot Binders' Chorus ...	Gounod...	4d.	33. We are Spirits. S.S.S. ...	G. A. Macfarren .	4d.		
13. Sylvan Hours (for six female voices) .	Joseph Robinson .	6d.	34. Market Chorus (Masaniello). S.A.T.B. ...	Auber ...	6d.		
14. The Gipsy Chorus ...	Balfe ...	4d.	35. The Prayer (Masaniello). S.A.T.B. ...	"	2d.		
15. Ave Maria ...	Arcadelt ...	2d.	36. The Water Sprites. S.A.T.B. ...	Kücken	4d.		
16. Hark! the herald angels sing S.A.T.B. ...	Mendelssohn	2d.	37. Eve's glittering star. S.A.T.B. ...	"	2d.		
17. England yet (Solo and Chorus). S.A.T.B. ...	Julius Benedict	2d.	38. When first the Primrose. S.A.T.B. ...	"	4d.		
18. The Shepherd's Sabbath-day. S.A.T.B. ...	J. L. Hatton	2d.	39. Oh! Dewdrop bright. S.A.T.B. ...	"	2d.		
19. Thoughts of childhood. S.A.T.B. ...	Henry Smart	2d.	40. The celebrated Sanctus from Rossini's "Messe Solennelle," adapted to English words	"	4d.		
20. Spring's return. S.A.T.B. ...	"	2d.	41. Nine Kyries, ancient and modern	"	2d.		
21. An old Church Song. S.A.T.B. ...	Henry Smart	2d.	42. Sun of my Soul. S.A.T.B. ...	Brinley Richards	2d.		

(TO BE CONTINUED.)

CHAPPELL'S MUSICAL MAGAZINE OF VOCAL AND PIANOFORTE MUSIC, In Shilling Numbers, post-free, 1s. 2d., or three for 3s. 4d.

- | | |
|--|---|
| <p>84 Christmas Number of Dance Music, 1869.
83 A Winter Jou-ney. Twenty-four Songs by Schubert, with English and German Words.
82 Six Sets of Waltzes by Dan Godfrey and D'Albert, as Duets.
81 Eleven Sacred Songs by Favorite Composers.
80 Masaniello, for the Pianoforte.
79 Linley's Ballad Book.
78 Six Pianoforte Pieces, by Kuhe and Favarger.
77 Six Duets and Three Trios for Treble Voices.
76 The Young Pupil. Twenty-four Juvenile Pieces for the Piano.
75 Selection of Sacred Pieces for the Pianoforte.
74 The Fair Maid of the Mill. Twenty German Songs by Schubert.
73 Eighteen Christy Minstrel Songs arranged as Vocal Duets.
72 Fra Diavolo for the Pianoforte.
71 Nine Sets of Quadrilles, Belgravia Waltz, &c., by Dan. Godfrey.
70 Ten Songs, by Gounod.
69 The Bohemian Girl, the Opera for the Pianoforte.
68 Sixteen Operatic Songs by Verdi, Flotow, &c.
67 La Belle Helène, the Opera for the Pianoforte.
66 Twelve Songs by Bishop and Balfe.
65 Recollections of Handel.
64 Christy Minstrel Songs. (Eighth Selection)
63 Brinley Richards' Popular National Airs.
62 Twelve Songs by Benedict and A. S. Sullivan.
61 L'Africaine, the Opera for the Pianoforte.
60 Twenty-five Old English Ditties.
59 Faust, the Opera for the Pianoforte.
58 Thirty New Polkas and Galops, &c., by C. d'Albert, &c.
57 Fifty Waltzes, Quadrilles, Galops, &c., by D. Godfrey, including Mabel, the Guards, &c.
56 Santley's Popular Songs.
55 Christy Minstrel Songs. (Seventh Selection).
54 Chappell's Popular Church Services. (Third Selection).
53 Chappell's Popular Church Services. (Second Selection).
52 Chappell's Popular Church Services. (First Selection).
51 Twenty-five Scotch Songs, with words.
50 Christy Minstrel Songs. (Sixth Selection).
49 Christy Minstrel Songs. (Fifth Selection).
48 Christy Minstrel Songs. (Fourth Selection).
47 Thirteen Standard Songs of Shakespeare.
46 Twenty Sea Songs, by Dibdin, &c.
45 Hymns for the Christian Seasons, for domestic use.
44 One Hundred Welsh and English Melodies for the Pianoforte.</p> | <p>43 One Hundred Scotch Melodies, arranged for the Pianoforte.
42 One Hundred Irish Melodies, arranged for the Pianoforte.
41 Fifty Operatic Airs, arranged for the Pianoforte.
40 Thirty-eight Valses by d'Albert, and other eminent composers.
39 Christy Minstrel Song Book. (Third Selection).
38 A Fashionable Dance Book, for the Pianoforte.
37 Country Dances, Reels, Jigs, &c., for the Pianoforte.
36 Christy and Buckley Minstrel Airs for Pianoforte.
35 Christy Minstrel Songs. (Second Selection).
34 A Christmas Album of Dance Music.
33 The Juvenile Vocal Album.
32 Beethoven's Sonatas. Edited by Charles Hallé (No. 6).
31 Beethoven's Sonatas. Edited by Charles Hallé (No. 5).
30 Beethoven's Sonatas. Edited by Charles Hallé (No. 4).
29 Ten Contralto Songs, by Mrs. R. Arkwright, &c.
28 Beethoven's Sonatas. Edited by Charles Hallé (No. 3).
27 Five Sets of Quadrilles as Duets, by Charles d'Albert, &c.
26 Thirty Galops, Mazurkas, &c., by d'Albert, &c.
25 Sims Reeves' most Popular Songs.
24 Thirteen Popular Songs, by Barker, Linley, &c.
23 Twenty-five Juvenile Pieces for the Pianoforte.
22 Twenty-one Christy Minstrel Songs. (First Selection).
21 Nine Pianoforte Pieces, by Ascher and Goria.
20 Beethoven's Sonatas. Edited by Charles Hallé (No. 2).
19 Favourite Airs from the Messiah, for the Pianoforte.
18 Twelve Songs by Verdi and Flotow, with English words.
17 Nine Pianoforte Pieces, by Osborne and Lindahl.
16 Twelve Sacred Duets, for Soprano and Contralto Voices.
15 Eighteen of Moore's Irish Melodies.
14 Ten Songs, by Schubert. English and German Words.
13 Twelve Popular Duets for Soprano and Contralto Voices.
12 Beethoven's Sonatas. Edited by Charles Hallé, No. 1.
11 Six Pianoforte Pieces, by Wallace.
10 Nine Pianoforte Pieces, by Brinley Richards.
9 Fifty Valses, by C. d'Albert, Strauss, &c.
8 Forty Polkas, by Charles d'Albert, Jullien, König, &c.
7 Ten Sets of Quadrilles, by Charles d'Albert, complete.
6 Twelve Songs, by Handel.
5 Twelve Sacred Songs, by Popular Composers.
4 Ten Songs, by Mozart, with Italian and English Words
3 Ten Songs, by Wallace.
2 Ten Songs, by the Hon. Mrs. Norton.
1 Thirteen Songs, by M. W. Balfe.</p> |
|--|---|

ALL THE SONGS HAVE PIANOFORTE ACCOMPANIMENTS.

CHAPPELL & CO., 30, NEW BOND-STREET, LONDON

Printed by NOVELLO, EWER, and Co., 1, Berners-street (W.), and 35, Poultry (E.C.). Sold also by KENT and Co., Paternoster-row—
Wednesday, December 1st, 1869.